

STAGE
SCREEN

PRICE 10 CENTS

RADIO
MUSIC

Only Theatrical Newspaper on the Pacific Coast

INSIDE FACTS

Of Stage and Screen

EDITED BY JACK JOSEPHS

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PLAN 'JITNEY THEATRE' CHAIN FOR PAC. COAST

Press and Show Biz In Clash

A war which has been brewing between local theatre interests and the local press was all set to break out in dead earnest this week.

The Los Angeles Illustrated Daily News, a morning tabloid, fired a broadside into show business under a five-column line on page 2 of their Thursday edition, panning the gala premiere policy to a farce-well. While the News shot was particularly at the premiere of RKO's "Cimarron" at the Orpheum Theatre, it was a crack at the whole premiere practice.

Info from inside the battle lines, coupled up with the fact that the Orpheum has radically reduced its space in the News, was to the effect that the News plan was in retaliation for the cut-down of Orph advertising in that sheet.

Is Widespread
The brewing battle is not confined to these two interests, however. Public-Paramount are understood to be at sword's points with the Los Angeles Evening Herald (Hearst), and the West Coast is reported not so friendly with the Los Angeles Times and with the News. There has been a noticeable diminution in advertising in these various mediums.

Local showmen are, by and large, highly incensed at the rates made to them for advertising, as compared to the amount of free publicity which they are allowed.

They declare that the rates in Los Angeles run from 40 per cent to 90 per cent over what the papers are entitled to as compared to circulation.

List Overcharge
They list this reputed overcharge as follows:
The Illustrated Daily News, 90 per cent.
The Times, 66 per cent.
The Evening Herald, 47 per cent.
The Examiner, 44 per cent.
The Record, 44 per cent.
The Express, 40 per cent.

There is also said to be considerable feeling among other picture producers over the amount of publicity given M-G-M pictures in the two Hearst papers, the Examiner and Herald, particularly when certain M-G-M stars are having a premiere.

In addition to this alleged so-called "overcharge," the showmen are riled regarding the amount of publicity show business is given as compared to that of other businesses which advertise.

Others Break
For instance, they declare, the (Continued on Page 11)



RICHARD DIX

OPENS OFFICES

Hardy C. Love, who has joined the staff of Inside Facts as southwest representative, has opened offices at 203 Pacific Southwest boulevard, Long Beach. Hardy's headquarters will be in Long Beach, from which point he will cover beach cities and continue through San Diego to the important spots in Mexico.

STOCK COMPANY OPENS

The Roy Claire Dramatic Stock Company opens February 14 at the Grand Theatre, El Paso. Forrest Taylor and Marion Burns are to play the leads. The cast includes Norman Foster, Rapert Drumm, Alan Dailley, Fred McKeay, Jimmy Malone, Tove Linden and Mildred Hastings. The Harry K. Blaney Agency handled the casting.

CHANGE IN BOOKING

The RKO offices have put a ban on supplying unit show acts to the State at Long Beach. The only reason given for the change in policy was that the Long Beach house is some competition to the RKO Theatre when both spots play the same acts. However, the RKO offices will continue to book other acts into the house, it is understood.

N.Y. Group To Finance 10c Houses

A chain of miniature theatres, of two hundred seating capacity and to operate on a 10 cents admission schedule, is planned by a New York organization which has sent out scouts on the coast to locate prospects for miniature theatres here.

The plan is to spot the houses in class picture neighborhoods, placing opposition to the 65 cents and relying for their draw on the small admission fee.

The program will be a feature, a comedy and a newsworld. Overhaul will be practically nothing outside the house and film rentals. There will be no staff apart from the manager and janitor. Entrance for the customers will be through a turnstile, which operates automatically upon deposit of a dime.

Two Phases
The New York group are relying upon two phases of the economic situation to give them the break which they think they will get from the project. First they point to the rapid popularity which accrued to the miniature golf links last year. They declare this shows the public will flock to entertainment cheaper than the high prices which the class houses now charge, and which the neighborhoods approximate, considering the programs they run. They think the ten cent houses will become drop-in places, just as the golf courses were.

Secondly, they figure that people actually cannot afford the present high prices, despite the fact that they want to see pictures as much as they ever did. They declare that the opinion that people are tired of pictures is erroneous, and that the real reason for the falling off in attendance in the big houses is purely economic.

Studio Tie-in

The eastern people are still sceptive about the particulars of their plan. They say, however, that they have an optional tie-up with one of the big studios to get an early start run release on their product, and that this will carry the names of the stars who are being produced into their houses, thus preventing them from getting the derogatory nomenclature of "jitney spots."

Money for the production is coming out of Wall Street, they say, and intimate that one of the banking groups which is already heavily

(Continued on Page 2)

YOU'LL SEE IT IN FACTS

George White's Trick To Los Angeles

Activity Is Now At Lowest Point In Theatre Selling

NEW LOS ANGELES THEATRE GETS TOP SPACE DARY

For beauty, capacity, comfort and convenience the new Los Angeles Theatre, opened by the Gunfinner Brothers with the premiere of "City Lights" can easily rate as the Southland's leader. The Gunfinner boys have spared neither money nor energy in the effort to give one the feeling he is treading on clouds, to a lunch room, to a large oval stage, to a link to a second level below the main foyer, is done in a French design that is unique. For design it was a winner in a plethora of Chinese and Oriental theatres.

The layout of the seat plan is such that no matter what the capacity of the pocketbook there is a seat to satisfy it. The new Los Angeles holds down a prize location. It is just a stone's throw North of the busiest corner in the world, Seventh and Broadway, its front is a blaze of electricity. Location and management are two of the factors that will make this new cinema palace one of the big money-makers of Los Angeles.

Seating capacity 2,400. Six seats to each row and no stepping on corners. Children's seats at the crying row for those who won't hush. The salon is Los 14th and the gallery for exhibitors. A women's lounge, smoking room, men's services located in the lobby and the salons that reflect the series of projecting mirrors and picture on the screen. Also the sound effects. Neon illumination on the walls.

The entire auditorium bowls in a way that permit every person in the audience a clear view without strain between the rows. A \$35.00 switchboard has been installed. The only one like it in the country is operating in Severance Hall, Chicago. S. Charles Lee was the architect responsible for this massive modern and artistic structure. He has set a pace for exhibitors. All materials used in the building were California products. Ventilation features are so arranged that can be changed at any one of six locations without affecting other parts of the theatre. All of the planning for the opening was handled by the Sam Cohn Agency, Roosevelt Hotel, Hollywood.

CONTRACT CONTINUED

Meeting of the Actor-Producer Contract Committee of the Academy of Motion Picture Arts and Sciences was held February 2 to decide whether the present Academy Minimum Contract shall be continued or optional "54-hour week" form should be adopted. It was decided by unanimous vote that the present contract shall be continued for four years. However, changes or modifications may be suggested by either party to appropriate committees from the Foundation members of the Actors Branch and the Producers Branch.

MISS WHITE MISSING

Frances White decided to take a plane ride on her jump this week from Oakland to the local RKO Theatre. Wasn't necessary as the Oak Bill closed Tuesday and the local opening was Thursday. Result of the stunt was that Miss White wasn't here for the opening, and Balzhar Brothers and Bob and Monte were left in a hot spot. Roscoe Atles topline the bill.

BURTON STUCK UP

Billy Burton was held up one day last week. His handout consisted of a package of Luckys and 15 cents. The stickup refused the 15 cents, but walked off with the cigarettes.

Expert Exploitation

By JAY PERRY SILVEY
San Francisco Office, Inside Facts

Exploitation is a long misused word that often covers a multitude of sins in the name of advertising. Notwithstanding this, exploitation is often used in its original meaning, to get the most out of something. In the black or the red ink side, at the completion of a picture's showing. The purpose of this department is to exchange ideas in this line of endeavor, and to broker suggestions from time to time that might prove useful to other stages of similar types, and are not limited to size with the title indicated. When you have a good idea, send it in.

There are many branches of advertising that come under the one heading—exploitation—the most natural of which is the tried and true window tie-ups. Very little industry is required to get out a striking display at a little cost to the theatre. In every feature picture there are always several articles used by one of the leads that are applicable and probably carried in stock by one or more merchants of your city. Ordinarily a star still can be used to best advantage with small card carrying the theatre message and an appropriate line advertising the picture.

But there are times when a more elaborate display is the wisest policy, and an entire window can be obtained without it being deemed a nuisance or an imposition by the grocer. Consider the fact that an effective window display will be unfailingly stop the passers-by, this card carrying the theatre's method of selling your theatre's product.

Easy Tie-Ups

Package enclosures, if heavily done, will bring bad results, but a hitched job is merely a waste of time and effort to all concerned. Groceries, clothing, laundries and the like are the easiest obtained tie-ups, the gas being merely an extra cost to the merchant for their firm for the week along with the theatre copy. The more elaborate and original the campaign, the more attention it will receive.

Examples of this type of gag will be given in the coming weeks. Your local 15-cent store will generally allow you the privilege of implementing the small paper bags in return for the cost of the bags, which is usually quite nominal as they buy them in large quantities. With the proper approach, the better class cafes will allow the printing of a line or two advertising your attraction on their daily menus.

Street Ballrooms

By many means do the stork the value of three ballrooms. These may vary in size and idea from the sandwich man to the universal globe, long street parade, but the same thought that applies to all manner of exploitation also applies here. Do it right or not at all. If it is an attention getter or the effort is wasted. An example of a real street ballroom was the whale used by the San Francisco Embassy during the showing of "Moby Dick." This was a 25-foot bale and cloth reproduction, well painted, of a whale mounted on a light truck, with the advertising copy on the sides. An additional feature was lost on this, by not mounting a

TO MAKE 24

Radio Pictures will produce 24 two-reel comedies during 1931. Chic Raitt, who directed the "Kiddie Ates in socks" and Ned Sparks in six, Louis Brock will supervise and Mark Sandrich will direct.

LINING UP DATES

Bobbie McEljohn is on a trip to Arizona to line up dates for a vaudeur show.

BOOKS KATES

Sid Schallman of the Bert Levey office has booked the "Kiddie Ates in socks" and Ned Sparks in six, and the Three Brown Buddies with Fanchon and Marco.

NEW ORPH MANAGER

Roy Reid, who for a long time was manager of the Strand, Long Beach, and before that was manager for Jack Russell, is now manager at the Orpheum.

William R. Nigh has been signed by Columbia to direct "Danger Ahead."

small water pump of the fountain variety on the truck which would have enabled the whale to spout at intervals.

These few items are but a drop in the bucket in comparison to the possibilities that may be obtained by a life-size manager. Exploitation is more vital today than ever before, if for no other reason than it now requires more careful treatment.

A Result Getter

If you have used the fake telegram unit, you feel that your patrons no longer respond, try this stunt.

Have forms printed of the type that hotels use to inform their guests of telephone calls received during the guest's stay. Have a card cut made in longhand of the message you wish to convey and have this card placed in the form. Put blue on the forms. Your complete message should read something like this: "Theatre, 'Mr. Charles Chaplin' called 'to tell you that his new picture 'City Lights' is now playing at the Theatre, the funniest picture ever made.'" This copy, of course, is sent to meet requirements of the finished effort is that of a hand-written message on a regular form. The cost is only 10 per cent of your city's hotel bills.

Novelty Announcement

Some time ago, Warner Bros. used a novelty announcement for their picture, "Gladiator." The picture was well received again at this time to a picture of similar type. It consisted of a small job of pink stock on which was printed for birth announcements. On the front was a drawing of a stork carrying a baby in its bill with the wording, "Announcing the Arrival of a Baby at the Black Theatre along with the date and selling copy. This was an excellent thought, and the picture drew a lot of attention as the recipient generally passed it along. The stork illustration was also sent to newspaper teases in advance of the regular campaign.

Miniature Photos

Phil Phillips keeps on proving his worth to the East Bay Fox West Coast Theatre. He has been using exploitation novelties in addition to his regular work. On the recently completed "Blue Angel" campaign, he had a series of small photos made up, approximately two by three inches each with suitable white cards and covers pasted on the face of the photo. One was a star still of Marlene Dietrich, and two were of the two young boys in the more intimate poses. The star pictures were for the hot pool and the boys were for the swimming pool. The reverse side. The same gag worked for the kiddies with the new dog and the two boys. A photo of Mitzi Green, a sure-fire kiddie's favorite.

He was also sent in with the Oakland Post Enquirer on a Marlene Dietrich Linerick Contest in their paper with the idea of giving appropriate cash awards to successful contestants.

"Reducing" Campaign

Bob Gilmore and Herman Kersen collaborated on a mighty fine selling campaign for "Reducing" at the Fox San Francisco. And the worth of it was proven by the old B. O. receipts. They'll do it every time. Among the highlights was a double-truck ad in both the Examiner and the Chronicle, 31 windows of the Strand, 20000 hand distributed by the Victor Record Company through their dealers and, of course, an unusual display in the newspaper showing. One of the smartest gags was an ace of diamonds card with the word "Reducing" on the reverse side of which was the theatre copy with the heading, "We have the Ace in the Hole in 'Reducing,'" et cetera.

EXHIBITS HOLD ON WITH JAMES HARD AND MONEY TIGHT

The theatre selling market is currently at the lowest point of its history in years. There are fewer sales these days than the field has seen for a long time.

At first glance would seem to indicate that the nation-wide financial depression is responsible, but this is error. A checkup by Inside Facts made among exhibitors brought forth a general feeling that show business for the neighborhood and small theatres is on a tight string, and that it is now a very poor time to sell. The lower price houses currently are doing very well, considering the state of other business, and as the tight money market makes exhibitors close to value, the wise plan, so the exhibs figure, is to hold right on to their living income and wait for a break when the money situation loosens up.

Film Row

By VI

Howard McBride, Universal publicity man is in San Diego to look after his exploitation tour. District Manager Bill Heinemann has drifted in from his latest cruise around the territory.

Universal exchange is sporting a fresh coat of paint and a general air of spry. Bros. Dill has done something about newly decorated cream colored walls and slick new workbooks and the general office is climbing up toward first place in the Lacleme Silver Jubilee contest and hope is high in their circle of the Row.

Al O'Keefe is still in Arizona, so J. J. MacIntyre, division manager, originally charged about Pathe duties. The office is confining itself to sales problems, working at full speed, and just feeling generally good about the RKO-Pathe merger news.

Pathe's manager of exchange operations is in Los Angeles for a few days, completing a swing of the country. He is being accompanied by an official representative in L. A. on his regular inspection tour.

A deal is being set up which will cover the playing of Pathe stock subjects on the Second Coast Theatre circuits. Still pending at the moment, the deal is on the verge of being completed.

"Doc" Shaw has just returned from a trip to Imperial Valley for Educational. Had some trying situations to handle and managed them successfully. Mrs. Bogart is keeping happy, up and about. She says she knows "anything except what's in her bookkeeping books, but she's a good housewife." Detective Series has been booked into the Cartlay Circle Theatre for the week of Feb. 10-11-12-13. A short in there too for the same run. It's an Aesop Fable, "Little Red Riding Hood."

M. J. McCarthy of Columbia knows what's going on in the great world outside of Film Row. He says he heard from Steve D. Brown that in spite of all the doling out of money, the lights were the Strand at Oxnard, is doing exceptionally good business.

Lewis Kaplan and Sam Klein, formerly of Santa Barbara Theatre, are seen much and often in the East. The latter is saying anything, but there's something in the wind besides the rain, according to prominent producers.

Next Warner Brothers feature to go day-and-date in Hollywood is A. is one about which Harry Lusig knows enthusiastic. It's "Illicit" opening on the twentieth.

Grady Swales, Western division sales manager of W. B. F. N. is due from the home office in New

SEEKING TRIP TO WRITE NEXT SHOW

DeSylva, Brown and Henderson may write George White's next show, according to a report in circulation this week.

White is currently on a trip to the Coast, with no announcement as to the purpose of the visit. A number of reports which seem to have a good foundation are in circulation to the effect that the main purpose White has in mind is to get the musical trip to give him the music and book for his next production.

Brown and Henderson, two members of the firm, were with White at the fights at the Legion Stadium Friday night, and while nothing was forthcoming as to the purpose of the get-together, the incident made the reporter's prospective tie-up stronger than ever.

UNIVERSITY THEATRE' CHAIRMAN IS PLANNED

(Continued from Page 1)

Interested in pictures is back of the move. But they refuse to reveal the name as yet.

They do say, however, that, should further survey of the field show as good prospects and results for many years to now looking on, they will rush through construction of the houses at breakneck speed, in order to get the full advantage of the present financial depression and the current national habit of penny-pinching.

AID BALLPLAYERS

Harry English put on a benefit vaude bill Monday night for the Veteran Ball Players Association of America. Mike Donlin, former Big League star, Ed Smith and Harry Nelly, future stars of the Chicago American and Tribune, were among the honor guests. The show of twelve acts was organized to raise money for a home for ex-players.

OPENS BOOKING OFFICE

Ellis Herbert Weston, who was booking for Ackerman and Johnson for many years to now looking on her own account. It is understood she is booking acts into the Hippodrome in Salt Lake City, Ogden, Utah, and is lining up other dates around San Francisco.

York early this coming week. He's paying L. A. office one of his regular publicity business visits.

Jack Slater, U. A. district manager is resigning his place on the sick list. He will leave in a day or two to return to the business of district managing.

Another one off the invalid lineup is William A. Calihan of M-G-M, who has been playing around with a cold for a couple of weeks.

Off on a selling trip, J. J. Milstein is hovering between L. A. and San Diego for a few days for M-G-M.

Fox exchange is missing W. T. Wall temporarily. The Arizona territory salesman is ill with the flu.

Warner Brothers new house in San Pedro is doing a surprise business at 50 and 60 cent admissions. The house is doing very well. House manager was in the local exchange looking pleased and beaming.

An Exhibitors' and Exchange's "Best of Performance" is scheduled for Thursday, Feb. 12. A studio preview of an unannounced feature will be shown. Famous and Marag super show and stage band are being donated by F. W. C. Many stars have been booked for strong competition, although the Exhibitors' and Exchange's fund will be well replenished as a result of the outstanding program planned.

Podoli Has Full Year For Acts In Orient

SIGNS KJERFJELL AND HER HARPISTS FOR OPENING IN TOKIO

Michael Podoli, booker, who has headquarters in Paris and who came to this country recently with his brother, Leo Podolski, is offering acts 160 dates to a total of a full year's time. His bookings are in Japan, Sumatra, Java and Australia.

While here Podoli signed Barbara Taylor Kjerfjell and her Versa-Harpiests for a tour of Japan. They are to open March 26 in Tokyo, leaving Los Angeles harbor March 2 on the Asama Maru.

The Kjerfjell organization, which is rated as the easy top-notch in the harpiest field, is composed of three people. In addition to Miss Kjerfjell there are five girls and a male dancer. Personnel is: Miss Kjerfjell, Fern Staben, harpiest and whistler; Ellen Schaefer-Facker, harpiest; Ethyl Severin, harpiest; Sylvain Jarvis, lyrical soprano; Dorothy Weston, dancer, and Lewis Jones, dancer. Prior to sailing the act will play the Hippodrome here on February 18. On their oriental tour they will play as a unit.

Podoli, who has gone on to the orient to give a general checkup to his business there, while here also booked the 26 Bohlen dancers and the Stanford Glee Club and Band for appearances over his time.

RACKETEERS BUSY ALONG FILM ROW

Chialers are at it again along Film Row. Last week All Star took it on the chin when a gypper walked off with a feature and two shorts. This week a member of the racketeer brotherhood tried to pull a fast one on Pathe. But the Kew is very new and Pathe checked back on his story in time to save a valuable feature and plenty of money, time and trouble.

Then there's the story of twelve reels of confiscated film involving a Mexican miscreant, since arrested. Lola Adams Gentry says that in all her time with the Film Board of Trade the racketeers have never before concentrated a concentrated attack on Film Row, and she hopes the worst is over now.

IN BARRIE CAST

The supporting cast of players in the production of Barrie's "What Every Woman Knows," featuring Frances Starr and Harrison Ford, as guest artists, to be presented at the Pasadena Community Playhouse from February 5 to 14, includes Samuel S. Hinds, Addison Richards, Alice Turner, Madame Vilaine Thatcher, Murray Yeats and Thomas Browne Henry.

BALLROOM NEON

Hollywood Gardens is installing another innovation to let ballroom patrons know just where to find the most interesting party spot. A revolving Neon sign will be placed atop the building. Frankie Gould and his Serenaders, Eddie Larkin, and who produce it, to be shown have done much to contribute to the success of Hollywood's only ballroom.

DANCERS SIGNED

Gaylene and Dorothy Hawley, students of the Earle Wallace Studio, and Joe Trant, comedienne, as specialty dancers for Fanchon and Marco productions. Gaylene is the featured dancer of the "Mormon Idea."

WHY EDITORS GO NUTS

The following was among the publicity effervescence sent out this week:

In order to work up the proper temperature and place themselves in the right atmosphere, Eddie Lambert, comedian, and Joe Trant, comedienne, spent the week-end in a refrigerator at a local ice plant.

Entering with 105 degrees, they emerged three days later with a temperature of 60 below.

And the story—"Laff Tours," a trip through Alaska, is now proving a laugh riot at both Warner's Hollywood and Downtown theatres.

More Executive Changes Follow RKO Purchase of Pathe

LOEW'S SINKS WAY DOWN TO \$17,722 WITH "MEADOWS"

The big surprise of the week was the drop taken by Loew's State with "Great Meadows," touted to be one of the finest productions ever turned out by M-G-M. "Passion Flower" collected \$24,869 last week. "Great Meadows" did \$17,722 this week. This is accounted for in the lack of a big cast, a weak title, and heavy opposition of "Little Caesar" at Warner's Downtown.

Warner Brothers did a record draw to the tune of \$31,000 with "Little Caesar" out Hollywood way. This take is the top money for the week with the exception of the Chinese and "Trader Horn" doing \$33,127. "Tea and Sympathy" grand under the opening take last week on this African hunt special, and marks this picture for an extended run at good money.

Second week of "The Bat Whispers" pulled fair at United Artists, and "Fighting Caravans" held up at the Paramount. RKO Orpheum did \$6,000 with "Dean Ideal" second week, considered 100 for this house.

RKO with vandeville did \$11,406 with "Kept Husbands," which was an increase of close to a thousand over "Royal Red." Both of these pictures did well.

No figures were available on "City Lights," the premiere picture opening the new Los Angeles, or the Carthy Circle with Ann Harding's "East Lynne." Fanchon, with Edmund Lowe and Lela Hyams in "Part Time Wife" did \$10,194. Last week it was \$12,000 with "Holidays" a third runner.

"Paid" with Joan Crawford, did \$6,000 at the Egyptian.

BUD MURRAY'S UNIT FOR S. F. ORPHEUM LEAVES FOR NORTH

Bud Murray's unit, to open at the San Francisco Orpheum with the RKO picture, "Cimarron," left Los Angeles Wednesday.

Don Summers, formerly dance director for MGM, and who was with Larry Ceballos, has been signed by Murray to supervise the San Francisco productions, which will be controlled and produced here by Murray.

Principals in the unit which went under the name of George Scheller and Harold Ames, "The Total Ames," are fifty-four, including six Osage Indians. The unit opens simultaneously with the local Orpheum stage show policy, Feb. 6. Bud Murray is producing for both houses.

STARTING REHEARSALS

Louis Macloon is starting rehearsals Monday for his forthcoming production locally.

RODNEY PANTAGES WED

Rodney Pantages, son of Alexander Pantages, and general manager of the Pantages organization, was married to Miss Veryl Sweeney Wednesday of this week. The ceremony was performed in Los Angeles.

WILL KING CLOSES

Will King closed his show in Seattle Wednesday night without notice, according to word received here. He was playing back at the Folies in that city.

Jean Hersholt has been signed by M-G-M on a long term contract.



LALLY AND POPPE ARE SUCCESSORS TO SULLIVAN, LEAVITT

Charles S. Rogers has been named vice-president of Pathe since purchase by RKO, question at present is how far the shake-up will continue.

Word from Pathe is that concentration at the present is all on the forthcoming program, and further shifts are still under cover if any more are due. But nonetheless there is an atmosphere around the Culver City picture plant that there may be a few further erasures on the ground glass show panels.

The two new changes are as follows: Fred Lally, who formerly had charge of the shorts production department, has succeeded Charles Sullivan as vice-president and to the work Sullivan was doing. Lally will also continue his former work. Harry Poppe has succeeded Harvey Leavitt as studio supervisor.

Other changes: Prior announcements of changes were: Lee Marcus, vice-president of Pathe, was appointed president of the reorganized company, succeeding C. E. Dert as the main authority in the west end of the business.

C. J. "Pat" Scollard, formerly executive vice-president of Pathe, was slated to remain temporarily in charge of the studios in association with Marcus.

Courtland Smith was given charge of the news reel organization.

Was Confused: Before the purchase of Pathe, the organization was a matter of some confusion. Both Lally and Sullivan were very close to Dert, with the jobs of neither clearly defined insofar as could be discovered. Just far as was what was apparently unknown to lesser members of the studio executive personnel, and as a consequence there was a lot of running around hither and yon—or so it was stated around the lot.

Marcus, the incoming president, has been associated with the motion picture industry many years, but his work has kept him almost exclusively in New York. As vice-president of Radio Pictures, he is in charge of the company's sales and distribution. As president of the Pathe company, he is expected to spend much of his time at the studio.

Courtland Smith will take over management and development of the company's newsreel interests, the first to open an exclusively newsworthy feature.

MANAGER HURT: While fixing a sign on the roof for the "Cimarron" opening, Grant Pemberton, manager of the Orpheum in Salt Lake City, fell to the ground and received injuries from which he is not expected to recover.

Elbrowna, male impersonator, featured with the Norman Thomas Sextette, now playing the Chinese Theatre, has appeared with the late Florence Mills in "Dixie to Broadway," did a six months' engagement at the Club Alabama, New York, was the juvenile in "Hot Stuff" another hit in a series of hits that have boosted this lady up the ladder of fine performance. Following a successful engagement in Europe and returning to the United States with the Embassy Club, Paris, she was signed on her return by Norman Thomas for the "Trader Horn" stage show. Picture producers will be interested in Elbrowna for she has the talent that makes pictures interesting.

Richard Dix Is Given Ovation For "Cimarron"

Richard Dix, whose picture appears on Page 1 of this issue, has emerged from the light comedy roles he made successful into a part that marks him as a dramatic star of the first rank. All that was needed was the work of the dramatic starrings of Richard Dix was a vehicle with the power and sweep of a "Cimarron." Dix got his opportunity to show what he could do in this, his latest picture, and he has met the demand on his talent right up to expectations. Every New York paper reviewing the work of Dix in "Cimarron" is in accord on this point.

"Cimarron" without a doubt places Dix in the front rank of he-men stars and his direct boxoffice value is a cinch for RKO. He stands today as the biggest draw in the RKO deck.

NEW STYLES

Robert Denels, a Fifth Avenue beauty specialist from New York, is in town to create new coiffure styles for some of the stars at First National and MGM, having been sent for by them. He has headquarters at the Roosevelt Hotel.

SWEET, BASQUETTE BOOKED THROUGH WEBBER OFFICES

Blanche Sweet has signed a vaude contract and is off to New York in preparation for her opening date. Booking was through the Harry Webber agency in Hollywood.

Another Webber Act to go east of the Rockies is Lina Basquette. She will appear at the Embassy Club in Miami tripping the light fantastic.

Dog stars are in demand for personal appearances, too, apparently. Kin Tze "Tin" is leaving for New York this week to start a two-day tour being booked by the same office.

The Stock Market

By H. F. CHRISTY
Banks, Huntley & Co.

While the stock market during the past week failed to make a great amount of headway, a surprising degree of underlying strength was evident even during periods of apparent weakness. Leading in the general improvement were several of the amusement issues. Paramount, Loew's and RKO-Kelch were conspicuously strong around the best levels of the recovery from the 1929 lows. With the release of the spring program and in view of the drastic stock deflation which has been in progress for a year and

a half, further improvement can be expected.

There is still a vast amount of confusion as to whether or not the low of the business depression is past. While there is a growing feeling that such is the case, economists are loath to predict even the approximate date for substantial improvement.

In the main the stock market has compensated for most of the drop in earnings—and any marked change must come on the demand side. A strictly long pull basis accumulation of well deflated stocks is in order.

SPECIAL SUBSCRIPTION OFFER

UNTIL MARCH 30th

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Kindly enter my subscription, for
which I enclose One Dollar, for four
months.

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State.....

INSIDE FACTS
Of Stage and Screen

Published Every Saturday
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ATTITUDE OF THE PUBLIC

By TED PRICE

"TRADER HORN" M-G-M Feature Chinese Theatre Hollywood

It is going to take more than the shadow of a monster bat or goblin screeching across a library wall to thrill the customers who have seen "Trader Horn." This is a parmacrater for the mystery feature. It gives a thrill-hungry world the supreme thrills of its kind, and the scares are not systematic.

Every hair-raiser in "Trader Horn" is a natural right from the throats of savage flesh rending reptiles and beasts in a habitat that knows no mercy. And the human interest seems every moment to be within flashing distance of their deadly, murderous claws and jaws. Oooooooh! Man!

We have thrilled Larry Carey in the wild and wo-ly give-and-take of war-painted Indian and had man days, but his most daring and courageous exploits in the untamed West could never equal in outright flesh-creeping and blood-curdling intensity the dangers he faced in this adventure.

"Trader Horn" is adventure de luxe and the greatest piece of exploitation property M-G-M ever handed an exhibitor.

"CITY LIGHTS" LOS ANGELES THEATRE (Reviewed Jan. 31)

For one reason and another I cannot take seriously the premiere of a Chaplin picture that took two years to make just because it opened a two million dollar theatre and flopped for three hours, causing movie stars to walk six blocks to get there on time. That is not the way to make moves or add nothing to the fact that "City Lights" is a sad tale of love. The Chaplin picture is this is less majestic or whatever you call it when the flunkey makes a king of him.

If this genius of Chaplin's had his sleeves rolled up and hitting the audience with a "Easy Street" and "The Gold Rush" the values established by the talkies would have been real. The Chaplin and accent his pantomime, and not as an object of some thumb. Instead of using sound and an established demand for aural scene struck to augment his clowning he dragged his tongue out at it. That is why it is not the Chaplin intelligence one usually associates with the peerless Charlie.

There were only a few instances in the entire picture where Chaplin would have needed dialogue and that occurred in his last relations with the girl and the eccentric millionaire. Fifty words would have been enough to demand of the story as far as Chaplin was concerned. If he had given dialogue to those in his support who were normally most expressive with dialogue it would have added immeasurably to the color and depth of his own performance. In refusing dialogue he merely adhered to an idea fixed with the obscurity of those others who insist on a complete abandonment of sound, and incidentally get no work out of it.

As far as "City Lights" affecting the progress of talking pictures there is nothing to be said of its permanency, or changing its status is concerned those who studied that menace intelligently laughed to themselves before the premiere of this picture and laughed out loud afterwards. "City Lights" as a prophecy was another routine, and for only one thing and that was timely exploitation.

There has been any question in the minds of those who debated the life or death of sound it is answered by "City Lights." The death knell of the all pantomime picture. Chaplin made enough money to sound in this picture to satisfy the most rabid and violent of the agitators for silence. His own company had a revolver shot, his other band-around noises and the "whistle in the stomach" sound effects signified the complete abandonment of sound can be to any picture. Charles went for a good 15 audible picture the whole routine and that little fact was one of the outstanding laugh getters in the picture.

Ted Price.

"GREAT MEADOWS" (M-G-M Feature) LOEW'S STATE THEATRE (Reviewed Jan. 26)

Mark and Mark we well the picture is "Great Meadows" and the director's name is CHARLES BRABIN. And as for the picture, it is "Great Meadows," Charles Brabin ahead of D. W. Griffith. Some of the most interesting shades of "Orphans of the Storm" D. W. Griffith in his most poetic and inspiring moments never achieved anything finer.

Boo! Ho! Ho! "Ho!" chorle my critics. "Genius, eh? An inspiration? A classic? A gem, is it? Were they lined up at the box of-

face for a peek at "Great Meadows" as they were up at the corner for an opposition picture?" No, I'll grant you that. True enough and right you are on that score, but still maintain that "Great Meadows" is a classic and I'll prove it.

Here are a few observations: Have you ever experienced fear that tensed your body as taut as drawn wire? Have you ever experienced an approach of danger so vivid that it suspended you motionless? Have you ever felt a sympathy for suffering creatures that reached the muscles of your throat and brought a mist of tears over your eyes? Have you ever experienced this fear, suspense and sympathy hitting suddenly and the relief of an approach of release from it course through your veins like liquid sunshine? Would you believe a picture that is so real enough to stir you like that?

I have just described the reaction of the audience as it viewed "Great Meadows." The emotions I have pictured in a feeble measure to you were the emotions that swept that audience like a hurricane in waves of prairie fire running through dried grass, the alternate waves of cold and penetrating rain and the drenching warmth of hot sunshine.

A woman shoves away snow that keeps a door from closing; a lady keeps in a downpour of rain; a big rawboned plainsman walks in hand with a little boy to the dinner table. Simple strokes of the director's brush that raise "Great Meadows" and Brabin's direction to a level of high art; that brought in unison from the throats of a thousand and onlookers the exclamations of apprehension and joy.

Yet it is doubtful if "Great Meadows" was either the work of Emil Jennings, Joan Crawford and The Divorcees' of exploitation. David L. Langford, who directed the picture is moderate in comparison. It will not do to be a flop, but Charles Brabin's handling of his story and his direction was magical. He held the audience in the palm of his hand, biting them up and letting them down at will. It was almost spiritual the way the audience swayed to the drama of this picture.

I wish that space permitted a detailed analysis of this picture. It stands up to the test of time admirably. There are only two incidents throughout its running that "reveals" the picture to the weakness. When John Mack Brown argued the need of avenging his father's death, the picture is obvious need of remaining at the hub of and protecting his wife in the stomach" sound effects signified the complete abandonment of sound can be to any picture. Charles went for a good 15 audible picture the whole routine and that little fact was one of the outstanding laugh getters in the picture.

Picture Leaders Of the Current Week

Pictures leaders for the week are "Great Meadows," "RKO and "Great Meadows," MGM.

"FIGHTING CARAVANS" PARAMOUNT THEATRE (Reviewed Jan. 29)

The intention of the producers is not exactly clear in this Paramount wagon trailer. If the big idea in the mind of the director and writer was keeping a top heavy covered wagon upright on the open plains and two blabbering fools solve enough to tell an Indian from a giant cactus they succeeded nobly. If on the other hand their object was to intensely interest with good old surefire and reliable romance and danger it was mislaid somewhere between a passion for creaking wagons and Scotch dialect.

I trust that I do not mislead the reader into thinking that "Fighting Caravans" is not an impressive picture. It impresses as mountains and yawning canyons impress and will bring three rousing cheers from any student class in history but it does not offer the dramatic satisfaction that sends the average audience out of a theatre extolling a picture and its stars.

Love interest and suspense is brutally submerged by ponderosity; massive prairie schooners freighted supplies to California. Even the menace to the train's portage, the ever threatening attack of Indians is left pretty much to the imagination, out of sight, mostly a matter of discussion between the train crew and his drivers and the audience.

Parallel action was what this picture needed. An actual view of the audience's reaction to the progress of the train and jockeying for the right moment to attack. It was lack of this kind of action that made this blooming open drag so, and believe me, it dragged. The audience got up and went out for a smoke every time one of those prairie schooners came out of a mountain side.

I like Ernest Torrence and Scotch dialect but I like Ernest as a character and his dialect in proportion to his role because my main interest in pictures is to see him click at the box office. In this picture there was too much of Ernest Torrence and his Scotch dialect and not enough of Gary Cooper on the make for J. J. Damita and menacing Indians which is the combination that created the audience interest and plenty of word of mouth which means 40 per cent more at the box. Ernest and Damita are the draw in this picture along with Torrence. They are a good 80 per cent of it but they were seen and heard only about 20 per cent of the time and then with the audience trying to shake off the picture at a top heavy school that threatened to topple over every time a wheel turned. Ernest and Damita are the draw if you go for a parade of moving vans or thrill to a Universal lumber pile parade.

Ted Price.

"KEPT HUSBANDS" RKO THEATRE (Reviewed Jan. 29)

RKO comes through this week with another production that scores with intelligent workmanship in writing, casting and direction. Last week was "The Great Divide" and a nifty start on the divine right of kings hasn't broke into lights since "The Great Divide." This week it is "Kept Husbands" with that rarest of all combinations: characterization and treatment that sustains the theme expressed in the title. "Kept Husbands" is an example of consistency throughout, that when an audience likes nothing better as evil to it than the picture. She did it there were two light errors in handling incidental business.

My feeling is that the creative facts write in protesting that I lay too much stress on incidental errors. My feeling is that the creative facts write in protesting that I lay too much stress on incidental errors. My feeling is that the creative facts write in protesting that I lay too much stress on incidental errors.

Show me a picture of the last six years getting away from it. Ted Price.

IF your name appears in this column, it is a recommendation to the attention of picture producers.

MAYO METHOT
A. S. BYRON
GIBBY PEARSON
ROBERT KEITH
for their work in "The Torch Song," El Capitan Theatre.

"CHICK YORKE-ROSE KING-TRUE YORK" HEADLINING RKO

An apparently unimportant bit of characterization undermined and dissipated hard earned audience interest.

Dorothy Mackall's quick acquiescence when asked to take a drink invited for a drink by the trouble making bachelor showed lack of thought on the part of the actress. She is the type who would pause to weigh consequences. A sufficient number of women would be attracted to her just because of it. As it was the suddenness of her acceptance made the older generation of the audience sick to their breath with astonishment. The mothers and dads were a bit shocked, but the audience got up and went out for a smoke every time one of those prairie schooners came out of a mountain side.

When Mackall proposed to Joel McCrea the proposal was handled with a sensible appreciation of individual reaction; the action was in good taste and consistent with the nature of the two characters. Later when Mackall did a little drinking with Brant Washburn to spite her kept husband who insisted on working to save his self respect, she whooped with her brain working. In other words, the Mackall personality, worldly and sensible as well as fun loving, remained in character with itself.

"Kept Husbands" was skillfully handled throughout. It rates high. The title will lure the customers and the picture itself cannot disappoint. Ned Sparke's pessimistic observations were so productive of laughs that his long face was greeted with a laugh before he opened his mouth. And before I forget it, Clara Kimball Young bowed in with this picture. She did a husky keeping widow. If this introduction is a test of her popularity the applause she received assures one that she has not been forgotten.

Ted Price.

STORM OVER ASIA Hollywood (Reviewed Feb. 6)

Here is a great picture, the first Russian production I have seen. As a silent picture it exhibits directorial imagination and a keen sense of pantomimic values. The story is impressively told and holds interest throughout. I understand now, after seeing "Storm Over Asia," why so much interest centers in these Russian pictures; they bring us face to face with the drama of the people in whose faces, a eugenic centuries of suffering and oppression are a permanent feature. In contrast to the people we meet daily. Their forbearance under the heel of monarchial dictate makes our luxury under depression seem like luxury.

Filmarte and its foreign impor-

"JAWS OF HELL" FILMARTE (Reviewed Jan. 26)

When a picture offers as much blood and thunder entertainment as "Jaws of Hell" it's silly to quibble over such trifling inaccuracies as historical inaccuracy. Tennyson's "Charge of the Light Brigade" isn't one of the historical errors either, and it is the least of this opus.

"Jaws of Hell" is the stalwart cavalry lieutenant who, after many dramatic incidents finally has Fate grant him the opportunity to lead Benita Huie displays her beauty to good advantage and is a proper reward for supporting parts and strikingly fine performances. The picture is strongly built up to add force and value to the whole.

"Jaws of Hell" is dramatic, good and gets across for all it's worth. B. Elvey and Milton Rosmer directed this Gainsborough picture.

Ted Price.

SOLOISTS' NIGHT

Two soloists' nights will be offered each week during the Hollywood Bowl season in July and August. Instead of one, as heretofore, The Bowl's annual \$100 prize composition contest closes Sunday, Feb. 1.

Ted Price.

(Continued on Page 11)

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A Bad Radio Habit

By means of much experience and many raps from critics, who, Sittin' With the Public, could get the proper impression of how the habit seemed out front, Vaudeville learned that ad libbing is a pastime which redounds neither to the benefit of the performer or of the profession in general.

The public in the last analysis pays the performer's salary, and this self-same public is entitled to the very best the performer has to offer. This means weighed, measured and rehearsed material. The side talk, which usually hinges around some personal happenings, the humorous intricacies of which are unknown to any but the performers, is in nine instances out of ten, exceedingly unfunny to all but the participants. Besides, which, as anyone with even moderately good bringing up knows, to make references to subjects unknown to all present is extremely impolite and insulting. It is a shame that members of a profession so ancient and so honorable as that of acting should behave themselves in public in a manner of which they would not be guilty in private.

The reason for this writing is that radio seems to have fallen heir to this vicious ad libbing practice. Many programs are marred by it, and unless it is suddenly mistaken, many and many a dial turns elsewhere because of it. If that's a fair break to the sponsors of the program, or to the station which is doing the broadcasting, then times have changed since the vaude ad libbing went into the discard. That bored the audience but the audience couldn't walk out on it. It's even worse on radio, because in that field the audience does walk out.

And while we are on the subject of radio, there's a word or two to be said regarding the lack of skill shown in the arrangement of programs.

Every other branch of the entertainment industry knows the value of spotting interest toward a theatrical smash. Plays, books, vaudeville acts, motion pictures, prizefights, movies, are all built to a cohesive whole. Then why not radio? But no; apparently the ether industry is content, by and large, to throw things together higgly piggly, clashing numbers which should be separated, separating numbers which should be brought together and otherwise indicating that program arrangement around the radio studios is regarded as a haphazard matter to be left to the gods of chance or what have you.

ERKONERO IMPRESSIONS

Will Hays

By STAFFORD PENCAN

Will Hays, oftentimes called the Czar of the Cinema, is underrated quite as often as he is overestimated. His service and accomplishments in behalf of the picture industry however have been derided and extolled by the trade press all according to whose political philosophy step his critics happen to be yawning from. Praise and censure of the Hays person is purely political.

Transplanted from politics at the peak of a successful career, Will Hays brought to the chairmanship of this industry a knowledge of the tricks of his old trade that have won him many new employers in many ways. He has been the political and moral front and rear its repairman on many occasions. It wasn't long after certain profane and gangsters of Hollywood discovered Hollywood to be a supported source of income, easily on the verge of being hobbled and snuffed dry. Will Hays was then drafted to combat the state of Pennsylvania avenue. Shortly after Will accepted the job he learned that he had let himself in for more than sharp shooting of political parasites and keeping Hollywood's legislative front line strengthened.

Along with this item in his daily itinerary is the detail of keeping a woman club membership of some millions in a good frame of mind. The job of keeping unrestricted and

individually opinionated censorship from fastening greedy talons on the picture pocketbook. Keeping job hunting citizens in leash has to a degree saved many film editors from going competitively off their nut.

Responsible for the moral as well as the political health of the business Will Hays has had no small task holding wildcat producers within the corral of decency. The tendency to go sex and sin loco is ever present. And to peacefully arraign prodigious and exhibition rights between executives who must see that billions of dollars move profitably is another problem that keeps the Hays' working schedule from growing monotonous.

Considering the heftiness of the assignments tossed to Will Hays he should be commended by all. Occasional slipshooting is the only indication of any weakness in his dictum. On the side of the producer the great error lies in their mistaking him for a scenario editor.

SUNDAY MOVIES

The measure granting Sunday opening to Memphis and cities of the same class in Tennessee has passed both Houses of the Legislature. In Pennsylvania a bill granting local option on Sunday Opening is pending in the Legislature. The Motion Picture Theatre Owners of America are the active agents behind the fights.

Vancouver

By A. K. MacMARTIN

VANCOUVER, Jan. 5.—Business at the majority of houses was away below par for some time past. The smaller houses, however, with the smaller scale, are doing better than ever. The only major house to click consistently above the red has been the Strand, which has been sponsoring a month of big features. They opened the series with "Hell's Angels," which stood out for the week followed by "Whoopie," "The Big Trail," and "Kismet," which is the current attraction. The Capitol picked up the current stanza with Paramount's "The Right to Love." The Dominion has Fox's "Liquor," to fair business. The RKO Orpheum Fox, "Just Imagine," as screen fare, and Al K. Hall and Sir heading the parade.

M-G-M's "Billy the Kid" is doing well at the Beacon (old Pan) at a 25c top. The British Guild Players at the Empress have fallen back on "Charlie's Aunt" for the present week, with a bargain native and all seats 50 cents for the Monday night opening. The Vancouver is dark.

T. H. Eslick, a promoter from California, proposes to erect a half million dollar Amusement pier at English Bay, Vancouver. He has an option on the proposed site and is awaiting the decision of the Parks Board, before going ahead with the idea.

Manager Thail, of the Mount Baker Fox Theatre, Bellingham, Wash., was a recent visitor here.

Al Paynter recently brought to a close a dance Marathon at Seattle, coming through with a list roll of the fifty. Before closing the Seattle affair, he opened a Walking Endurance Contest in the State Street Auditorium, Bellingham. It went over with a bang from the start, but he ran into trouble luck when the authorities banned all entertainment features in connection with it.

Earl Fagan is acting as M. C. for Paynter at Bellingham and will be moved shortly to Portland with the entire organization. Managers, radio announcers and managers who make up the show Paynter will open in that city as soon as the necessary "spot" is located.

MARCO GOES EAST

Marco of Faichon and Marco left for New York this week for an indefinite stay.

Show Biz and Press Clash

(Continued from Page 1)

financial interests of the city take far less advertising than the theatrical profession, and yet the former are given far more publicity, comparatively speaking.

And as for sports, they, in comparison, more free publicity than all others combined on the basis of advertising space.

Just how far the battle will extend is still a matter of conjecture, as no one is prepared to say that the showmen are going to give a showdown. But the feeling that they are being gyped by the press has existed for years, and now, nowadays when budgets are cut to a minimum, the feeling has flared to new proportions. Developments may be expected.

The broadside fired by the Daily News, the Orpheum was run through a five-column line reading, "L. A. to Get Two Ballyhoo Extras." "Drop head of one column from 'Silk-Hat Show' and Order- ing Police While Racket Perils."

News Article

The article follows: "Men and women of Los Angeles have nothing else to do, may witness two evenings in spectacles tomorrow."

In the morning, labor racketeers plan to stage a march of the unemployed on the city hall, with a comedy movie star expected to lead the procession.

"At night, crime-clad ladies and silk-hatted gentlemen will parade to the Orpheum Theatre, at Ninth and Broadway, to witness the premiere of a motion picture, 'Cinnaron,' starring Richard Dix."

"The Los Angeles police department, harassed and undermanned, will be expected to break up the morning demonstration. And then the same policemen will be requested by exploitation experts to rush to the Orpheum Theatre and escort the silk-hatted parade, pushing back the curious who may be drawn to the theatre by a battery of roving lights, billboards and loudspeakers."

Aid to Criminals

"Meanwhile, crime can be expected to flourish, in ratio to the number of citizens who flock to one or both demonstrations. "Both parades are being energetically opposed. Labor racketeers who seek to prey on the city during the morning march on the city hall and have announced that Madge Bellamy, star man, lead the parade."

"They were refused a parade permit yesterday, so police will be enforcing the law if they disrupt the proceedings."

"Press agents, carrier pigeons, billboards and broadsides have cluttered the streets of Los Angeles for days, announcing the movie premiere."

"Everybody come and see the stars!" is the cry of the press agents.

"And for sports, they, in comparison, more free publicity than all others combined on the basis of advertising space."

"Well need plenty of policemen," they said, "I will probably take 100 or more. Make it a big number."

"Well, I'll be d—," sighed a veteran patrolman. They invite everybody to come and see their ballyhoo-on-the-sidewalks—then ask us to come and "drive these yokels away so the people with tickets can see the show."

"But Chief of Police R. F. Steckel was somewhat lax at the demand for 'at least one'."

"Stunt Falls Flat

"I see no reason for stunting more than enough men to keep traffic running," he declared.

"Which means that a grand gesture by the theatre men was turned down flat. They suggested to Deputy Chief Finlanson that he 'send one regular patrolman for every reserve officer we employ.'"

"Finlanson accepted," but Chief Steckel and Mayor John C. Porter decided to let Los Angeles policemen, instead of pushing taxpayers off the sidewalk in front of a theatre, could be having a greater public service by battling crime.

"In this connection, it was pointed out that every citizen who makes up the 'sidewalk action' at a premiere like that scheduled for tomorrow night is indirectly aiding the criminal."

"The more people in such a crowd, the more policemen needed to keep the crowd," a police executive said. "These policemen must be taken from divisions where they are sorely needed, which is a virtual invitation to burglars, bandits and thugs in general."

Stay Away, Citizens

"In short, the best way a citizen can help in the war on crime is to refuse to join mobs at any and all demonstrations."

"The competition among theatrical men to see which premiere would get the greatest number of policemen has resulted in numerous protests on the part of taxpayers."

"It was learned last night that a movement is on foot to introduce an ordinance which would bar all premises in the downtown district, confining such spectacles to outlying areas where traffic congestion would not be costly."

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'MOROCCO,' RUBINI SMASH PAR RECORD

SAN FRANCISCO, Feb. 6.—Paramount's reopening under the Fox West Coast regime was the week's picture house activity, that theatre running up a record for itself with Par's "Morocco" on screen and Jan Rubini holding down the stage with a concert orchestra. Show started out great and held up well, closing the week with an approximate \$35,000, about five grand over previous highs.

Carlo wasn't the draw previously was for the Fox, that house taking only \$42,000 for Metro's "Inspiration" with Walt Roeser conducting the concert orchestra. "New Moon" is current.

Baronoff in "Scandal Sheet" started off higher than a kite for the Warfield but eased down near ending of the week. Rube Wolf on stage with F. and M.'s first yandé-unit helping gross an approximate \$27,000. Marion Davies in "Bachelor Father" is now there. California pulled down \$11,000, temporarily turning second run for "Reducing," moved down from the Fox. "Kismet" currently in.

Warners' "Viennese Nights" was just fair for Warner Bros., doing about \$10,000 and lasting only a week. "Sit Tight" holds the screen now. House is seeing up its ads, even giving Winnie Lightner a voluptuous pose in the current ads. Radio's "Beau Ideal" did a very weak \$6,000 on its second week at the Orpheum while waiting for "Cimarron" with return of stage shows.

DANCERS CHANGE
SAN FRANCISCO, Feb. 6.—A change in featured dancers at Marquards has the Three Jays going in this week to replace Don and Rita.

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THAT FUNNY LITTLE FELLOW
IMMENSE HINSON
"THE HUMAN TOP"
Featured in Prologue at Chinese Theatre, Hollywood
Thanks to FANCHON and MARCO and LEROY PRINZ

Market Street Gleanings

SAN FRANCISCO, Feb. 6.—The Roof Garden gets the edge on its competitors by opening with a slam bang floor show . . . to the biggest Tuesday night business the place has had in half a year . . . and guests galore . . . a gang from K.F.C. pays tribute to Tommy Harris, a songology expert . . . including the Robers-Olsons . . . the Edna O'Keefe and Ronald Graham combination . . . Merle Matthews, John Moss, Bill Cowles . . . and the diminutive Mrs. Thomas Harris . . . while Tim Pan Alley is well represented by Bernie Prager and Dick Arnold of Robbins . . . Abe Bloom of Berlin and Bob Cole Hollywood Syndicate . . . a number of others watching. Dot Ray's swell floor show and dancing to Val Valente's keen music between courses of Al Pientti's food . . . Benay Venuta from K.F.C. . . Joaquin Garay from the Fox . . . Dave and Ruth Tribe . . . Sam Miller . . . William Bernard Fox . . . the brothers, Olive, Gus, Cyl and Dave . . . the guy that says cafe business is lousy isn't talking about the Roof . . .

Mike Marco and Bert Cately ambling down the rialto after watching the miniature opera at the Fox . . . by the way, what's become of Capt. Layne, the show raising cop, who used to crash the front pages regularly a while back . . . Sam Kramer and Bern Bernhardt watching the auto show rehearsal . . . the show's style director, Peggy Hamilton, fired Harry Golub, the m. c. and aide . . . and did they tell each other a lot of words? . . . much fondling of pianos and tambores . . . while Ethylene Claire, Mona Rica and Marie Wells hunt for a fourth at bridge . . . and Dot Deane is it . . . Jean Wakefield and John Scott commencing from Oakland . . . S. J. Cross participates in brilliant repartee with an acquaintance . . . who should be standing on a street corner but Clyde Lockwood, reading Inside Facts . . .

All is excitement at the Orpheum . . . Uzi Bernani elevating it to Jack Gross' offices . . . Emil Umann pours over a press stunt . . . half a lastred musician, vocalists and stage hands dashing, hither and yon . . . and half a hundred furrowed brows and headaches to keep them company . . . Walt Roeser wants to buy a boat . . . it must be neither too small nor too large, neither too slow nor too fast . . . but just in between . . .

Stepp Feltich shuffles into the office to smile a cheery "howdy" . . . and exhibit a perfect set of teeth . . . Don Wilding has the hanlet's snaziest top coat designed by himself . . . the flu put A. M. Bowles under and he was absent from his F.W.C. offices for several days . . . Joe Sullivan of Majestic Show Print gets involved in a big fight . . . we respect the Emory Hotel as a swell place to live . . . the Frigidaire's a big help, too . . .

A rainy day in Oakland . . . Frank R. Newman discusses show biz and reminisces a bit . . . while Phil Phillips turns out some mighty fine stuff he has done for Fox . . . and half an hour later doubles in brass by announcing a Fox program over K.L.X. . . . Billy Knox involved in a cut throat poker game with the stage crew . . . Nick Sturiale's augmented band at the Orph sounds swell . . . John Colletti doing a good job of orchestra conducting at the Fox Oakland during Hermie King's absence . . . George Ely explaining the Theatre Guild of the Eastbay . . . Norman Field out of his office . . . Dinty Doyle gone for the day . . . Wood-Soanes not in . . . Lew Osterle nowhere to be found . . . It's hardly possible that these guys are always working . . .

AT UNION SQUARE

SAN FRANCISCO, Feb. 6.—O. M. Lawson has arrived from Montana and is allied with Otto Lohbaum in operation of the Union Square, scheduled to reopen February 20 as a straight theatre house.

COHEN IN ISLANDS

SAN FRANCISCO, Feb. 6.—Joe Cohen, head of the Consolidated Amusement Co. of Honolulu, is spending six weeks in the islands.

BACK WITH SHERMAN

SAN FRANCISCO, Feb. 6.—Ed Delano is again back with Sherman Clay as manager of the band and orchestra department.

OPENS AT STATES

SAN FRANCISCO, Feb. 6.—Miesha Fels opens Feb. 7 at the States Hof Brau with a seven piece orchestra.

SIGN FOR VAUDE

NEW YORK, Feb. 6.—Among the new acts and new act combinations currently starting for RKO are Irving Ross and Marie Reiss, a song and dance team; Bernie Green and Bess, a comedy act; William Tucker and Douglas Homer, in "Fore and Aft"; Norrene and Jimmy, vaudeville comedy team; Stanley House and Hank Heury, at the head of a miniature musical comedy called, "After Din States Hof Brau with a seven piece orchestra."

Warner Bros. has signed a new long-term contract with Marilyn Miller.

Fight On Room, Paint Out Nos. As Way To End

OAKLAND, Feb. 6.—Because Frances White fought over No. 1 dressing room at the San Francisco Golden Gate last week, Willard Welch, local Orpheum manager, sought to prevent a similar recurrence this week by painting over numbers of the doors when the RKO unit played here.

Welch offered one of the ground floor rooms to Miss White and the other to Roscoe Ates. Still angry about the San Francisco episode, Miss White reiterated to the fourth floor, leaving her pianist, Billy Joyce, in the downstairs room.

An eastern party last week carried a yarn that Ates had squawked in San Francisco about his room and also about sharing the headline honors with Frances Williams. Only trouble with the story was that it wasn't Frances Williams; it was Frances White. And it wasn't Ates who kicked; it was Miss White. Miss White was out of the picture for a day and a half with a bad throat after the wrangle.

Ates, under contract to Radio Pictures, was lent by R. P. for four weeks of RKO vaude on the Coast culminating in Los Angeles. He worked with his daughter, Dorothy Darling.

RICHARDS TRANSFERRED

SAN FRANCISCO, Feb. 6.—Dave Richards has been transferred from the Warfield to the California as assistant manager under Dick Spier. Dick Lucas is now a. m. of the Warfield.

VOIGHT DIES

SAN FRANCISCO, Feb. 6.—Fred W. Voight, former manager of the Fox exchange, died last Saturday after a long illness. He resided several months ago as local representative for Fox Films and took a trip to Honolulu followed by a protracted rest period. He was 61 years old.

MAIZLISH IN S. F.

SAN FRANCISCO, Feb. 5.—Harry Maizlish is in from Hollywood to exploit the opening of Warner's "Sit Tight" at the Warner Theatre.

STEAL MACHINES

SAN FRANCISCO, Feb. 6.—A couple of tough guys with projectionist aspirations walked into the National Theatre Supply Store this week and took away two projection machines while the store janitor was forced to look on.

COOPER PROMOTED

SEATTLE, Feb. 6.—Joe Cooper, manager of the Seattle RKO house, has been advanced to division public manager for Seattle, Spokane, Portland and Tacoma. R. H. Zeller comes from L. A. as new house manager.

Robert Emmett Keane, Charles Selson, and John Haron have been signed for "Room and Board" and Anita Louise for "Madam Julie" at RKO.

HIRSCH-ARNOLD
BALLET MISTRESSES
created and costumed all dance numbers now on tour Fox Circuit with F. & M.'s "Brunette"
STUDIO—545 SUTTER STREET SAN FRANCISCO

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THREE OPENINGS FEATURE OF WEEK

SAN FRANCISCO, Feb. 6.—Three legit openings appear this week's business, majority of it going to "Porgy" at the Geary, which, considering its big cast, isn't making any dough at \$11,000.

"Up Pops the Devil," next door at the Curran grabbed off an okay \$10,000.

At the Alcazar Henry Duffy and "vile" Winter are doing "First Year," a figure of \$55,000 being done on the first week.

Mitz Hajos in "Gypsy Adair" at the Coliseum.

Green Street has "Hi Diddle Diddle."

URNS DOWN JOB

SAN FRANCISCO, Feb. 6.—Harry Etting has turned down the highway commission job offered him by Governor Rolph and will remain here as a theatre deck hand.

MUST PRAGER IN S. F.

SAN FRANCISCO, Feb. 6.—Bernie Prager, sales manager for Robbins, was here with Dick Arnold this week. He presided by several weeks. Jack Robbins, head of the firm, who is expected soon.

P. A. CHANGES

SAN FRANCISCO, Feb. 6.—Reorganization of the RKO hay district publicity department has returned Arvid Erickson to the p. a. desk of the Golden Gate, while Emil Umann remains at the Orpheum. Ralph Bruen is at the Oakland house.

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"Just Wonderful Food"
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PICTOGRAPHS
My PICTOGRAPH business is increasing by leaps and bounds, and I am wondering how all the new people see. Among the illustrious names gracing my list of customers I list: GEORGE FAY, WENDY, UZIA, BEHMAN, JOAQUIN GARAY, CLAUDE WEARELL, JOHNSON, and "BUBB" McLELLAND.
THE BEHMAN architects that are plastering the city this week for the ORPHEUM were destined from the department and printed by BLANCHARD.
HAROLD BUCK suggests that I write a column titled, "Here and There with the Cashiers." Friendship forever.
GUS OLIVA, BILL FOT, JAY BEWZER, among the athletes at the RKO of GARDEN'S first floor show Tuesday night.
JAY PERRY SILVEY
Still Headmaster—Inside Facts
San Francisco Office

NATION WIDE PRESS CAMPAIGN SELLS MILLIONS "CIMARRON"

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PENDOUS EXHIBITION OF
SCREEN EPIC INDUSTRY
HAS EVER KNOWN. TERRI-
FIC SEAT SALE LOOMS AS
ATTACK BEGINS. MIL-
LIONS AWAIT NEW
DRAMATIC THRILL..**

~ CIMARRON ~



is the answer



CIMARRON

EDNA FERBER'S COLOSSAL EPIC

HERE AND THERE ON THE AIR

Ramblin' with Vi

Ramblin' with Hal

By VI HEGYI

KCMX's Soup-to-nuts program boasts an overwhelming fan mail. Jack Carter, Gene Byrnes and Maxine Elliott are the draw here. It's a wonder this is one of the station's pets.

And while on the subject of KCMX's Reginald Shafard who rated the palms and laurel wreaths in last week's review of Hon Archie and Frank Watanabe (Edie Holden—not Ambrose Barlow who is no longer with the station).

Edgar Eugene Eben is treating radioists to bits of pertinent information about his organ solo Sundays at KTM. A next idea that could be used more often to good advantage, Station is doling up early morning record program with the W. W. Hagar's new numbers.

Dotty's Ditties, piano and blues quartet, hour broadcast is among KTM's new ones. Bert's Best Bits conducted by Bert Olbert comes Monday at 11:30 on KTM. Monica. An all request hour for those who are musically up and around from 7-8 A. M.

Harry Geise, chief of the Happy Gays at KMTX says that his can't wait till noon, never showing it up until the hour's when good life canaries are tight asleep dreaming of wondrous and lettuce, or whatever it is they are dreaming of. Harry Geise had his beaming features on twelve pop song tie pages in one month. It's an old time photo in radio, having been announcer, entertainer, manager, writer and a p. a. for years. So no wonder his career has succeeded to the professional influence.

Entire staff at KGER has gone postal with the approach of spring or Valentine's day, or something. Bill Egan, station manager cracks wise with this couplet:

**Blondes may come, and blondes may go
but they all sound alike under the radio.**

No comment necessary on that.

Station Manager Jerry King of KFWB is going to be out shooting in any number of hours a day, and must be caught on the wing, if at all, since in addition to other duties and responsibilities he is now making transcriptions.

Jack Joy, production manager at KFWB is back in the harness after a brief trip to the desert. He has come back to meet Carl Hoffmeyer's latest activity at the station. Hoffmeyer is making modern arrangements of such old time pre-records as "That's A Party" and "Tiger Rag" which were among the leaders of their day.

Kelley Car Co. began a new series Tuesday evening, KMTX broadcasting by remote control simultaneous with KCMX and other western stations from the KCMX Showboat of the Air. A huge show, shot, and broadcast invited to view their air favorites singing, dance and clown in the flesh.

Frank P. Doherty, owner of KMTX has just returned from what without exaggeration can be qualified a most successful tour to Washington, D. C. Station is co-operating with Western Air Express, waiting on the air to atmospheric conditions to conduct a broadcasting test from receiving and transmitting standpoint. Direct communication between radio and station not yet having been established with practical success, it is expected to watch results of this experiment.

Radio is going in for "world premiers" now. KFI presented George Leibing's chamber cantata "Our Lady of the Angels" on Friday. Nephews, standees, clowns and modern were represented in this interestingly compiled program.

California's Musical Cretical, a KCMX novelty is their third to go over the whole Columbia network.

No stops here except for business announcements. Orchestra, skips and dithers from snatches of hot stuff to harmonies of Hayden, then on to ballads or lullabies. Quite a cocktail.

Hazel Warner, whose crooning contralto and wistling of Spring in the Rockies at the San Francisco Auto Show last year shot her radio reputation way above par, joins the staff of KHM on the ninth. KFRC was her home station until this time.

N. B. C. and C. B. S. are planning to stop everything and broadcast the Pope's address on Lincoln's Birthday. Should present plans materialize, this interesting special will reach the coast around noon. John Drinkwater, playwrite and Lewis G. Reynolds custodian of Lincoln Museum at Washington are scheduled to appear over KHM during the Lincoln anniversary release.

Alexander Woolcott's book talks will reach L. A. for the first time Saturday, Feb. 14, over KFWB. The weekly KHM feature. There's a new "moods" series too, replacing "On With the Show." Range of music and comedy over KFWB. It has been written on a live line staff.

KOH at Reno will be added to the Columbia Broadcasting System on February 15, making a total of 78 stations for that organization.

Bud Overbeck's schedule is no longer First National. He's gone radio, touring over KFWB. Bud has a "personality voice" that clicks with dial devotees.

Johnny Murray has a new role in addition to being a KFWB tenor. He's directing a flock of kids for other drama. His generation is responsive, but just the same the Johnny Murray gang still has a "personality voice" that clicks with dial devotees.

UBC has a champ announcer in Sam Hayes. He totaled twenty-five play-to-play spels last fall. Hayes is now on the Chain's announcing and continuity staff.

On AIR DAILY

Joe Bishop is now a daily feature over radio station KMX.

Twining the Dial

which sounded like a first seating at a line rehearsal. Gino Severi's musical background was worked in with harmonious good taste.

KGER

LONG BEACH BOOTERY

5:15 p. m. Jan. 31

What a curious singer Betty Burke is. Checked up well on quality, both low and midlows. Sometimes needed someone who could deliver as well as Miss Burke to get by over-long Columbia talks. Advertising got way out of bounds and lost all meaning besides killing atmosphere the entertainer bit up. "Castaway Blues" was a promising opening but interest died with the first wordy speech.

KGER

5:15-5:45 p. m. Jan. 31

Small but vigorous band of Rhythm Rhapsods stirred the air currents in highly colorful manner. After Sunday's performance, the Boys gave snappy plunger to their tunes, aided by a soloist who carried his share of chorus choruses. The band was in a winning mood enough to take a few orchestral liberties instead of clinging to the safe, unexciting pop tunes. Novelty series proved to be an amusing interlude. Kind of stuff that Mr. and Mrs. John Public eat after Sunday's dinner.

KFWB

8:30-9 p. m. Feb. 1

"The Silks and the Sinners" episode of Hearts Around the World after Sunday's complete. The local in Venice with a nice assortment of deserted castles, still life, gardens, and a hero's tribute to the drama.

Anne Stone's voice is light but pleasing. Cyril Armbrister played in tons of city villas. Roy Joseph Regnier did well with an old man part, and Edward Kirby was properly heroic except for a few lapses

PALEY'S REPORT IS SEEN AS FORECAST TELEVISION NEAR

Nearness of television as a new medium of entertainment is forcefully forecast in the annual report of William S. Paley, president of the Columbia Broadcasting System.

Coming as the first definite word from so high an authority, the president's statements regarding television created a decided stir in the world of show business.

Regarding this coming development, Paley said: "Another important step in our 1930 operations was to deal, we believe, effectively with the problem of television. No one yet knows how soon television is coming or just how it is to be used, but when it does come we shall be ready for it."

Means It's Near

The admission of this interest in television was construed in many authoritative quarters to mean that the Columbia Broadcasting was far ahead of its competitors in the president's words. It is a "well-known business principle always to be followed by the radio corporation, and our engineering department soon will be working full blast on this new development."

Not only in this field, but also in general statements of Columbia's plans for the coming year, Paley's report was of major interest to radio enterprisers, presaging for them a big pickup in this field of endeavor.

Speaking of the past year, Paley pointed out that during the year, his gross sales of Columbia had increased 58 per cent over 1929. Then, turning to the future, he said:

(Continued on Page 15)

ON AIR DAILY

Joe Bishop is now a daily feature over radio station KMX.

Twining the Dial

which sounded like a first seating at a line rehearsal. Gino Severi's musical background was worked in with harmonious good taste.

KGER

LONG BEACH BOOTERY

5:15 p. m. Jan. 31

Like most continuity entre-entertainers, Eni and Tim fall pretty low on dialogue material. If this was a sample of all librettos, it's an imposition on that tried and true form of verbal rousing. If it was a sample of one good spiel, the station could do something about it. Granting that much depends on regular following of continuity, it's not one good spiel, gag or line per broadcast that needs no able but can stand on its own for glory and honor of the new "infant industry."

Eni, Doris Dolan, and Tim, Harold N. Smith, between them made allusions to this and that, managed to get in a few well warbled balads.

KECA

3:15-3:45 p. m. Jan. 31

In harmony in song, Edna Denny and "Spikie" Williams, Rhythm Masters, kept up a good tempo, working with well balanced choice of pop tunes.

One of neatest tuncal moments was the old song "A Beggar's Dream." Worked to piano accompaniment, Williams soloing on ivory to good advantage.

By HAROLD BOCK

SAN FRANCISCO, Feb. 5.—Characteristics of radio in the daily papers of San Francisco and Oakland cover the activities of a multitude of radio stars in an amazingly dexterous fashion. We're particularly proud our bonnet to a pair of wit-spinning Irishmen... Duty Doyle of the Oakland Post of the Examiner, and Thomas Nunan of the Examiner, as well as Clarence Myers of the Call-Bulletin, a trio whose daily jottings are especially interesting.

Doyle writes in a zippy style characterized by many flip remarks and displaying an evident knowledge of his subject. Nunan is a returned drama critic whose favorite activities are DX hunting and his wife's piano playing. Myers keeps up well on all current events and knows what he writes.

Despite the abilities of these aforementioned gentlemen there is one fault with the radio departments of most daily papers—their tuggs with one station whereby the activities of the stations are shown in the background of the programs of their chosen broadcaster are printed in bold face type.

It is our prediction that newspaper and radio stations will soon dispense with these associations. Instead, the newspaper departments will be run on the same basis as the theatre page, with stations doing daily advertising and receiving equal gratis publicity from each publication. Why should a newspaper devote all its space to one radio broadcaster, any more than it will devote all its space to one theatre or one department store?

And while on the subject of newspaper radio, it might be well to mention that the Chronicle has done away with pictures of radio artists, giving place to their glitter, forth with the dignified page of the first august daily. Even if the picture were a portrait of KPO, which station is partly owned by the Chronicle and Hiale Bros. Which doesn't mean that such a good idea, so far as radio people are concerned.

A shakeup in the female crooning section of KGER has been effected. Warner and Nita Mitchell leaving. Miss Warner goes to KHM, Los Angeles, where she will be stationed.

KHJ
9:10 p. m. Jan. 31
Raymond Paley's orchestra scores on versatility and high standard of every type of performance they put out over the ether. Merry Makers offered pop program with their usual class and finish. Vocal honors were garnered by Ted White, who worked over half the numbers.

Clarence Myers, Derry and Bud Niles, are rhythm trio with practiced and proficient tonsils. Tricky accordion routines of Bill Borge drew honest chuckles. "Little Blue Gate" by Cadman and Lyle Lyricist Edna Lynn, and "Dance Fever" warbled by the Hunter, were only semi-pops offered and had good support. Ken Niles, "water under the moon" and neat line of chatter and sketches in his m.c. activities.

KMX

8:30-9 p. m. Feb. 2

Marie Golden and Ethel Kay, Piano players, offered several numbers on the double ivories that it no hotter adjective than "nice." Straight fashion of playing came over the ether in a clear prediction lost out on by reason of being too simple. Piano, outside genius class, and Derry is uncultivating means of entertainment. Hot collection of trills, arpeggios, with a couple of (Continued on Page 14)

for several months as a guest artist. Miss Mitchell bought an one-way ticket to the tropics, met her dis, carrying with her 22 evening gowns and other accoutrements to the studios up the complete wardrobe of a radio and cafe singer.

After hiding away in a basement for, for these many years, Coffee Dan's has emerged from aerial obscurity and it is now to be heard nightly, 12:15 to 12:45, over KJBS, where all good night owls listen in. Mort Harris, Tiny Epperson and Herman Nelson do the mike honors, and the other night Johnnie Davis and Ruby. The latter was wheeled up to the mike for the first song she has done in public in a long, long time.

General Paint Corp. splashed forth with a new Tuesday night program over KFRC this week. Charles Dulotti and Anne Olander handled the chief vocal roles, while Meredith Williams' concert series supplied the music for the initial hour.

Kickerbocker Piano Duo, and Doug Richardson, vocalist, are out KFO.

Sherman Little, professional manager of KFO, has inaugurated a series of pictorial window displays for each of the radio stations, first of which was KFRC.

Tommy Monroe is now singing over NBC.

Denver

There is a problem in radio disburse. If KOA, now operating on 125,000 kilowatts is clearly heard in Honolulu, where will the signals reach the 50,000-kilowatt station goes airwaves on the proposed 50,000-kilowatt power?

A letter received by C. L. (Pops) Parsons, sports editor of the Denver Post, from G. Ott Romney, athletic director of Brigham Young University in Utah, tells Pops his weekly sports reports from KOA are clearly heard in Honolulu. Romney recently visited the Pacific island metropolis, and from friends there comes information they regularly listen in on Parsons' sports interviews, with good reception conditions.

Romney was the "other end" of a KOA interview with Parsons during the football season, and reports receiving letters from friends "all over the country" who listened in.

Lee Taylor Casey, whose daily column in the Rocky Mountain News is one of the outstanding newspaper features of the West, has been brought to radio in the new P. & I. program. Casey at the Mike—broadcast over KOA, Denver, at 9:15 p. m. each Tuesday.

Irish wit cases Casey's discussion of erudite subjects and popular subjects. He is usually a championing unpopular beliefs and attitudes. He is a writer who can attract readers and listeners by making them think.

Acceptance for a year spent as instructor of journalism at the University of Colorado, Casey has been continuing on newspaper work. He is a graduate of the University of the South at Sewanee, Tenn. He has been star reporter, editor, and columnist on papers in Kansas City, Chicago and Denver.

Lucile Fowler Marks, Western concert contralto, after a two months vacation from the stage, resumes her song recitals over KOA, Denver, at 3:30 p. m. Saturday. Her repertoire includes the song cycle, "Love's Epitome," Mary Turner Salter.

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SITTIN' WITH THE PUBLIC

Presentations

(Continued from Page 5)

LOEW'S STATE

(Reviewed Feb. 5)

Larry Cabellus started the idea off this week with a Western Main Street set so warm in color it had the inviting appearance of an open fireplace and logs cheerily crackling of a cozy winter's evening. His Albertina Rasch girls in white booties, red skirts and black hats—a la sombrero—were striking. Good personalities every one, but that is an old story about the Rasch girls.

Bec Ho Grey picked up where the dance left off with a knife-throwing, rope spinning and harp playing routine that kept interest where it should be. Grey's drawing comments on the prospects of his assistant living through the knife-throwing hit collected big.

The Rasch girls came on with another number that for style and rhythm was just as shapely as the girls who did it. Jimmie Ames, a tall lanky cowboy with a smile and a reticence of gesture that radiated good fellowship of a kind that dynamics for applause. He has

dies a song in a way that wins audiences with ease. The faded-ou-jade-to- find-out-which-one-of-us-sho-loves-most-bit was next for a roar.

Chief Eagle Feather came on for a song and a neat tap routine. Unique ceremonial dance offered novel contrast to smart hoofing. It was good Indian and good entertainment. Ed and Norton Beck, with their window cleaner song, handled a musical comedy, which was followed by a semi-burlesque on "Song of the Fool," which was class material properly spotted. The boys are headed for a hit.

The Hutchins for a bit of tipsy clowning, and the way the girl handles the stagger routine is a treat. A bobbin' red-head who hoists as well as she clowns marionettes, a dancing routine that is smart and comical all the way. The high spot in this team's performance, though, was the syncopated burlesque on saving the old home. It was a gem and artistically well handled.

The offering closed with the usual grand finale of girls and talent but embellished by four white fellows, though, was the syncopated burlesque on saving the old home. It was a gem and artistically well handled.

NEW LOS ANGELES

Stage Presentation

(Reviewed Feb. 5)

A lot of thought, time and effort went into the staging of the presentation for the Chaplin premieres. All one needs to do is glance over this roster of talent and the fact speaks for itself. From Chancery Haynes, the organizer, through the

Three Phantoms, The Rangers and Al Short, great musical director whose reputation for delivering entertainment is nation-wide the presentation, though brief, sparked big time.

The Three Phantoms put across an adagio routine that worked as gracefully as figures strung from wires. They handle all the jokes with the ease of movement that spells artistry. The Rangers singers, recently playing KKO, were well spotted and blended into this almost spectacular presentation for an enormous hand. Great voices and personalities and should go far. Chancery Haynes, who has always been heard from in the organ circles, was hidden away as far as spot was concerned. He should be doing a solo.

GRAUMAN'S CHINESE

LOS ANGELES

(Reviewed Feb. 5)

For variety, color, flash and talent the "Trader Horn" picture is augmented, stage and pit, by a section of artists here to beat George Stoll held the baton throughout and how he handled the musical end of this display is something to write home about. From the "Ebony in Blue" overture right through every number of the stage show he met the demand on his orchestra with the ease of a Damrosch and a Whitehead. And believe the reviewer, the demand on George was all the way from symphony to jazz and it had to be classically handled ways. And did that orchestra respond? Don't ask foolish questions.

"Rhapsody in Black," presented by Fanchon and Marco, featured the Norman Thomas Quintette, of which, more later. This Fanchon and Marco outfit have the art of staging things pleasing to the eye right under their thumb. Whether it is a Rhapsody in Blue, Black or Light Blue, they are equal to the job, and can always be relied on to deliver the unusual and antique. No matter how old the idea is basically, when F. & M. start to work on it, it always takes on the breath and color of something entirely new.

The Etude Ethiopian Chorus were as uniformly colored as any ensemble of brownskins it has been the pleasure of this reviewer to see. As for dancing, their soul swaying rhythm has the background that accelerated this F. & M. idea to a finale that whammed. LeRoy Prinz certainly belongs to the royalty of stage show producers.

Laura Smith—wotta blues singer that baby is—brought on James Johnson on a stretcher for an eccentric acrobatic routine that held the payee's eyes front for the whole going and a swell hand. Johnson is one of the big stand-outs of this great show. Edith Spencer—get this, folks—must be seen to be appreciated. What that gal hasn't got the way of it, THAT and all the other things that entertain, isn't in the book. You're going to hear that Edith Spencer voice from bigger stages than Grauman's Chinese and this is no idle guess. Elbowroom, featured artists in so many shows, with a voice that has won attention in a big way, hasn't got enough to do in this show to properly bring her out.

Now we come to Norman Thomas Quintette. Here is the outfit LeRoy Prinz saved for the big time finish. Picture this for the grand finale. Laura Smith, James Johnson, Edith Spencer and Elbowroom,

backed by Norman Thomas Quintette and thirty dancing beauties, a Fanchon & Marco jungle setting and Freddie Crump, ace comedy drummer, starting his off-rhythm tap at the cymbals and daring tap-pity-tap, over, under, around and through the entire ensemble, and landing back at the drums for the final tap, as sixty people hit the last note en masse.

PARAMOUNT THEATRE

LOS ANGELES

(Reviewed Feb. 5)

"Birds of a Feather," the New York show this week, was highly favored with the essence of musical comedy. It was a bit light on comedy but heavy and packed with talent and entertainment. The offering moved smoothly and stood out as a nice balance to the Clara Bow opus on the screen.

Oscar Baum's "Impressions of This World" was delivered in a way that entitles him to see spot attention from all who like good music. Con Maffie, scored heavily with Station Joy Arnaud Brothers were seen shown and slipped their imitations and musicalization across with the ease that never fails to please. Stella Power and Miriam Xax are not overbilled when they are called "glorious song." They are that.

The Four Corliss Brothers deliver the nicest routine of work in their line that it has been the pleasure of this reviewer to see in some time. Great showmen and their style particularly suited to "Birds of a Feather" idea. Costuming and routines by the Fred Evans girls were no improvement over what we have seen his girls deliver before because it would be difficult to improve on this boy's staging. An all round good show.

PARAMOUNT SAN FRANCISCO

(Reviewed Feb. 1)

Spending about \$75,000 on this former Public stand, Fox West Coast has made it one of the most pretentious picture houses in the

city and the home of long run flickers. Most noticeable improvement is that the Par no longer was that dead atmosphere that once characterized its heavy wine-colored draperies and carpets doing much to warm up the place. House is done in a colorful Spanish motif with beaucoup tapestries and paintings, neat but, not gaudy. A class throughout.

As flash entertainment Par had Jan Rubini on stage with an 18-piece concert orchestra, a neat organization ably handled by the violinist-director. As musical piece de resistance Rubini batoned the orchestra in his own arrangement of Viennese melodies, highlight of the offering coming when Adele Crane (Mrs. Rubini) vocalized one of the numbers in nice voice. For a second contribution Rubini stepped out on the apron to violin "I Love You Truly," selling it heavily for the maximum returns. Stage had a special drawing or music room setting and hooked neat from the front.

With "Morocco" as the screen attraction and all the attendant bally on a reputation business was capacity. A figure of around \$32,000 ought to be a cinch for the week. A Ben Blue comedy, "One Big Night" and other features rounded out the show. Dick Spier is manager.

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Vaudeville

RKO LOS ANGELES (Reviewed Feb. 5)

The entire bill at the RKO this week popped and sparkled with talent of the quality one has come to expect from RKO. Roscoe Ates was the high spot on the bill and came through with a violin-guitar duet for a finish that was an unexpected and pleasant surprise. In my opinion Roscoe is one of the most valuable entertainers in show business. He has not only been fitted picture production with his mugging and stunting, but he carries it just as effectively into vaudeville. Why the devil doesn't some studio write a Chaplin pathos-comedy around this guy?

Four Covans led off the week's display of flesh with a routine of dancing and singing that grabbed a bigger hand than their finds. The Sjine Hallelujah and Get Happy number was a peach. Lot of hooping and vocal talent in this outfit, but their routine needs a little switching or treatment to give the faucet more punch.

Jimmy Lucas came next and I merely repeat what I have said

many times, that Jimmy on the stage is a guarantee of pure vaudeville and many laughs. He is personable and likeable, and gives every step of his performance that touch of variety which makes him a good bet. Geraldine Herbert is still with him and backgrounds his clowning with just the right touch of ramping and mischief.

Roscoe Ates and that dog biting the seat of his pants every time tries to engage the swell looking girl friend in conversation is a gem. It stands out as one of the best routines in vaudeville. The girl friend's hooping and singing adds to Roscoe's too short appearance on the apron—like another diamond in a string of high-class sparklers. When she asked him to sing her something and he asked her how old she was the audience went into hysterics.

The clenching spot brought an apology from an unbridled prestidigitator. Frances White was scheduled for the spot but didn't show. Announcement was made that she was held up by a storm in San Francisco. The card manipulating routine then proceeded to talk himself into the good graces of the audience and before anyone knew it was over.

This boy worked with two stages and part of the audience and rounded out the RKO offering in great style.

T.d.

CHIROPRACTIC ADJUSTMENTS

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"CRA-A-AZY"

JOE BESSER

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RKO, LOS ANGELES
Week of Feb. 12

George and Florence Barclay

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now associated

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on the Pacific Coast

"Regards to our many friends in Los Angeles"

kicks of the two boys and the one girl.

Locally booked act was Tolman Davis and KPO, whom Ellis Levy booked in to make up the fourth. In cowboy earl boys did several Hill Billy tunes, a pop number, saw playing and closed with a bit of hoofing, getting over well.

"Kept Husbands" was the picture.

Bock.

FOX EL CAPITAN SAN FRANCISCO (Reviewed Jan. 31)

All Saturday records were bettered by 35 per cent on this show, which had as its attractions Dresser and Beery in "Ministry of Fear" and Jay Brower heading a Peggy O'Neil Merry-makers revue. Featured band number was done by West Gland, new member, who did a sax solo, "Waltz Vanity," drawing a heavy hand. Brower himself grabbed off the spotlight with an impression of El Brendel doing the hat number in "Just Imagine" and scored heavily with his characterization.

Headline act was Mantell's Manikins, excellently conceived marionette act with plenty of comedy and speed. Freddie Pierce delivered a couple of songs and Eather Campbell contributed a duo of whirling numbers. Harry Cody completed the show with an unimposing array of gags and a little play with words. Sweet Sixteen Sweethearts were seen in several numbers, one of which had Sally Karlin singing and Carol Bouvas contributing an acrobatic waltz.

Mel Hertz was at the Writhers in his usual highly popular community song fest.

Hal

Legitimate Review

TORCH SONG

EL CAPITAN THEATRE (Reviewed Feb. 3)

A year later that theatregoers, is a change of diet that will revive your interest in the drama. Hard-shell, liberal or comma-splitter, you will find in "Torch Song" meat for your taste, imagination and complex. Ivy Stevens, the torcher singer, played by Mayo Methot, will see to that. Ivy is the whoopee hero in a traveling salesman's life. They are sincerely in love with each other, but the job is the big thing with him, so he deserts her to marry the boss daughter.

A year later the salesman, still on the road, finds himself one evening with time dragging, so he takes a pick-up for a single-water party, but meets the deserted flame in the uniform of a Salvationist and is religious out of the idea, respect for the wife, etc. From then on it is a Mrs. Reverend Davidson, for Nell is human.

In view of the fact that no one as yet has been able to convince all of us that right and wrong is nothing more than a way of thinking, you get a pretty fair idea of what Salvation Ivy is up against.

I will let you in on this much: The situation was handled intelligently all the way. Nothing maudlin, far fetched or ridiculously fanatical. Naturally, there wouldn't be with a

(Continued on Page 14)

OLLIE WALLACE

Artist at Organ
Entertainer on Mike
PARAMOUNT PORTLAND

Fanchon and Marco Route List of "Ideas"

Following is the Fanchon and Marco Ideas route schedule, with the opening dates, all of the current month, in parentheses beside the name of the town:

PASADENA (5-11)

Colorado Theatre
"Morocco"

Hadi Ali Ali Ben Hansen Oscar Taylor

LOS ANGELES (5-11)

Loew's State Theatre
"Golden West"

Will Asher Russell & Johnson

Chas. Eagle Albertina Raab Tr.

SAN DIEGO (5-11)

Fox Theatre
"Love Letters"

Will Asher George Wardle Nelson and Knight

UTICA (6-12)

Athena Theatre
"Enchantment"

Jim Fong Sensational Yago

Jack Lester Sensational Yago

Sammy Co. Sensational Yago

SPRINGFIELD (6-12)

Palace Theatre
"Holl Follies"

Les Kicks La Salle and Mack

Ramona and Virginia Bebe Sherman

WORCESTER (6-12)

Palace Theatre
"The Black Knight"

Three Bennett Bros. Charles Irving

Johnny Sloan Charles Irving

Madeline Du Val Carla Torney Co.

HARTFORD (6-12)

Capitol Theatre
"The Black Knight"

U. S. Indian Reservation Band

Chief Shamoonah Ben Deema

VIC DE LORY

HOLLYWOOD (5-11)

Pantages Hollywood Theatre
"Headlines"

Mid Klei Yacopi Family

Gay States Wells Winton and B

GLENDALE (5-11)

Alexander Theatre
"Golden West"

Jack Pepper Sensational Yago

Ray Menzies Sensational Yago

SAN JOSE (5-11)

California Theatre
"Top of World"

Jack Pepper Sensational Yago

Ray Menzies Sensational Yago

SAN FRANCISCO (5-11)

Warfield Theatre
"Prosperity"

Lucille Page Jack Lavier

Danny Beck Susanki Girls

OAKLAND (5-11)

Oakland Theatre
"Audience Kicks"

Nice Allman Aerial Roomey

Bobby "Che" Henshaw

PORTLAND (6-12)

Paramount Theatre
"Hot-Hot"

Three Le Grout Ray Lott Webb

Harris and Wallace Susanki Ensemble

TACOMA (6-12)

Broadway Theatre
"Tough Tunes"

Bob and Alice Burroff Alexander Beatles

Dorothy Thomas Susanki Beatles

CHERIE and TOMASTA

Featured Dancers

Fanchon and Marco's AFRICANA Idea

Staged by LARRY CEBALLOS

SEATTLE (6-12)

Paramount Theatre
"The Dance"

Everett Lundgren Arnold Graud

Patsy Boland

BUTTE (7-8)

Fox Theatre
"Society Girls"

Harris Tating Woodings Hall Greene

Betty Martin Woodings Hall Greene

MILWAUKEE (5-11)

Wisconsin Theatre
"Society Girls"

J. H. Griffith May Dicker Abbey Green

Harry Vernon Mayo and Carmo

DETROIT (6-12)

"Goodfellers" Idea

The Romeros Jazmin Richardson

Mico and Yonopelli Susanki Beatles

NIAGARA FALLS (6-12)

Strand Theatre
"Society Girls"

Frank Melton Co. Lettie Loder

Ade Broadhurst Ted Loder

ATLANTA (7-13)

Fox Theatre
"Guns and Guns"

J. and J. McKenna Jack McKenna

Jim Peuman Jack McKenna

LOUISVILLE (8-14)

Fox Theatre
"Victory Herbert"

Buddy Horton and Betty Twinn

Walter Powell Elmer Herling

Milo Miller and Jack Lavaka

ST. LOUIS (5-11)

Fox Theatre
"Idea in Blue"

Reynoff and Renova Mimi Mayfair

Harry Stone Webster and Marino

Paul Russell Susanki Ballet

OKLAHOMA CITY (7-13)

Warner Brothers Theatre
"Society Girls"

Born and Lawrence Mille Sisters

Maebel and Maribel Wallis and Barbers

Kedman and Trager

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"Broadway's King and Queen"

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Featured Comedians in

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COMEDY DRUMMER
With
Norman Thomas Sextette
AT GRAUMAN'S
CHINESE THEATRE
HOLLYWOOD

THANKS TO FANCHON AND MARCO, NORMAN THOMAS SEXTETTE AND LEDDY AND SMITH

News And Notes From Tin Pan Alley

MUSIC

by
WOODY

Jack Archer, of Donaldson Douglas and Gumble, just received word from New York that his pay check this week has been increased. And the boy can use it. He will be a papa this week.

Norman Marsh, who conducts the orchestra in "Once In A Lifetime," does a neat job of it. The boy has salesmanship and personality and he should let his partner Patrick take care of the looking business. We need more orchestra leaders like Marsh.

Lucky Willbur, representing Harms, has just received a communication from New York that he will take over the Remick office. Bobby Gross was their representative out here for the past three years, and is now trying to decide between several lucrative propositions.

Art Schwartz, of Witmark, returned this week from the North. He reports great business and is radiating joy. His little wife has completely recovered from her recent illness.

Girls in shorts on the marquee of the Orpheum painting the sign "CIMARON" drew plenty of gazers. Tubby Garrou was there.

D. J. Vescei, well known concert pianist, has crashed Tin Pan Alley with a successful song hit, "Still Was the Night." Irving Bibo, prolific ace lyricist, is the other end of this new words and music team. (Our Arnhem is finding this one of his popular request tunes. Indications are that Vescei and Bibo have more musical darbs coming up.)

Billy Wiemann, general sales manager of Marks Music Co. is in L. A. Marks is putting out a new one that all the bands are crying for. It's "African Lament," one of those Cuban Rumba rhythms.

Abe Meyer, president of the Meyer Syndicate Service, has left for a business trip to New York. Ben Linstädter, musical director, is in charge of activities during Meyer's absence.

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OPERA SIGNS GUZMAN

Robeto Guzman, Mexican opera singer, has been signed to appear with the Pacific Opera Company of San Francisco this season. Guzman played the Tully Marshall role in the Spanish version of "The Big Trail" and is now working for Fox in a Latinized talkie of "Scotland Yard." He is under the management of Brian Kent, Hollywood agent who recently incorporated for production of foreign versions.

Lucky Willbur has succeeded Bobbie Gross as the Remick representative here. Bobbie held down the Remick spot for three and a half years, and his genial personality and high-power ability made him a popular favorite around here, so we can expect to see him in a new connection soon. It is understood that several offers are now being considered by Bobbie.

Gus Arnhem and Harry Tobins are hitting heavy with their new number, "I'm Gonna Get You." Arnhem presents it at the Cocoanut Grove offerings, and he has received several offers on it.

Two DeSylva, Brown and Henderson tunes, "Just a Gigolo" and "To Whom It May Concern," took the top spot for heavy radio play during the past week. It was ethered out in quantity production. Ben Bernman rates the low for the big play on these two numbers. And this despite the fact that Bennie's youngster was ill and daddy did most of the nursing. Bennie is leaving for San Francisco Sunday to give that town a break for a few days.

Bernie Praeger, Robbins general manager, is on his semi-annual visit here.

Saw Max Fisher, who just completed a picture at Universal, calling on his pals, Al Short, musical director, and Chauncey Haynes, organist at the New Los Angeles Theatre.

Saw Eddy Janis and his little wife, Chappie, working their heads off for the Famous firm, and how they get results.

Joe Graham says the reason I never see him he is always working. His Boss, Tubby, says he's a pip.

Charles Dillingham's "Lullaby" has been purchased by Metro-Goldwyn-Mayer.

SEEKING TO BUILD UP ORIENTAL FIELD

SAN FRANCISCO, Feb. 6.—The theatre situation now amicably settled, Musicians' Union is casting about for means to bolster up its side engagements which have slipped seriously during the past two years.

Members are faced with the necessity of reviving the picnics, balls and celebrations that once were a highly important source of musically revenue. Additionally, they are facing competition with non-union groups that double on instrumental, sing and clown and at the same time work for less money than a labor group doing straight instrumentalizing.

In an editorial in the Musical News official organ of Local 6, J. M. Secretary Al Greenbaum suggests a meeting of all interested parties with a view to probing the situation and putting into operation a plan that will build up a field for outside engagements.

Night Spots

ROOF GARDEN SAN FRANCISCO

To be the best Tuesday night garden in half a year, Roof Garden inaugurated its spring season with a floor show supported by plenty of city-wide advertising. Which goes to prove that the expenditure of a little money and the presentation of added features will draw the customers in. Manager Al Pinetti even had to open the south wing, a part of the cafe that hasn't been light since the stock market crashed.

Impresario Bill Foy lined up a pipe of a show, headed by singing Tommy Harris, a line of Dorothy Ray dancers and Val Valentine's excellent music. Harris, doubling in from KFKC, worked throughout the show as featured vocalist, doing a flock of pop tunes and introducing a bunch of the guest's from Robert Olsen on down to this writer.

Dorothy Ray worked her half dozen girls hard in a series of neat dance routines, ensemble and solo, that clicked with the customers. Additionally, Miss Ray stepped out on the floor for a waltz with plenty of tough high kicks and over. Other members of the line featured in solos and doubles were Billy Dunlap, Evelyn Bonny, Lucille and Inez Beirnes, and Genevieve Fisher. High light of the dancing show was "They Satisfy," done with Chesterfield cigarettes through a tie-in with that company.

Val Valentine capably handled the music for the show and his combination ran off with a lot of the honors when it came to popularity. A sweet orchestra, this.

ITALIAN VILLAGE

The Italian Village is operated by a man who understands human

PLAN BENEFIT

SAN FRANCISCO, Feb. 6.—A benefit for all unemployed members of Local 6, Musicians' Union, may be in the cards for that organization soon. Expressing themselves as not wholly satisfied with the current pop concerts being given by two rival groups officers will make an effort to stage an event that will help all unemployed instead of the few now playing in the philanthropic benefit groups.

BROADCASTING FROLIC

Ray Canfield is broadcasting a Star Radio hour over KTLA, 7:30 to 8:30, every Wednesday night. Last week Nick Stuart and Belle Bennett were master and mistress-of-ceremonies.

NEW TUNE

Carl Lamont, of Shapiro-Bernstein has received a new tune, "I'm No Account," and his girl friend and pianist, Alice Hallett, says it's a humdinger.

NEW OFFICERS

Vancouver, Jan. 5.—At the annual meeting of the Vancouver Musicians' Union, Josh Boyer was elected president and W. Coulson, secretary, for 1931.

nature and caters to it. Good food, good music, interesting floor specialties and no unnecessary restrictions on the social spirit. Joe Tadini of all this, and the class of patronage he gets speaks for his policy as no other indorsement can. He knows also how to hold that patronage. The music and food that brought them in three years ago is being served out by practically the same people. Joe Marongo and his Harmony Band, J. Adelstine, piano, E. Lippincott, sax, F. Algore, trumpet, L. Harris, drums, J. Tacco, banjo, and J. Miliken, bass, constitute the ensemble, none of whom have been with Marongo less than a year and a half. Speaks well for the band. And the same spirit that Manager Tadini imports to the way he books specialties, none of whom pay commission. Tita DeVell & Roberto, dancing team, Lydia Aldrich, singer, well known acts, are enjoying a nice stay. Lou Harris, of the drums, helps everybody with his character numbers. Spirit of harmony and willingness to work hard is the thing that makes the Italian Village a rendezvous that draws well and steadily.

Ted Price.

Song Leaders

LOS ANGELES

Ten song leaders for the week were:

1. "I Surrender, Dear"—Powers.
 2. "Years"—Shapiro.
 3. "You're Driving Me Crazy"—Donaldson.
 4. "Body and Soul"—Harms.
 5. "Little Things in Life"—Bernin.
 6. "Peanut Vendor"—Marks.
 7. "It Must Be True"—Waggner.
 8. "To Whom It May Concern"—De Sylva, Brown and Henderson.
 9. "My Ideal"—Famous.
 10. "Give Me Something To Remember You By"—Harms.
- "Sing Song Girl"—Red Star.
"I'm Alone Because I Love You"—Witmark.
"Moonlight On The Colorado", Shapiro, and Jimmy Bats song, "Imagine," Hollywood Syndicate are the heaviest contenders for position.

SAN FRANCISCO

Still more upsetting in sheet music sales set "I Surrender, Dear" from the bottom of the top of the list and brought into the first ten "Blue Again," "Something To Remember You By," and a couple of other tunes. "Imagine" and others are rapidly coming forward.

Leaders are:

1. "I Surrender, Dear"—Powers.
2. "To Make A Long Story Short"—Red Star.
3. "Little Things in Life"—Bernin.
4. "Sing Song Girl"—Red Star.
5. "To Whimper, Dear."
6. "Blue Again"—Robbins.
7. "Peanut Vendor"—Marks.
8. "Something To Remember You By."
9. "You're Driving Me Crazy"—Donaldson.
10. "I'm All Alone"—Witmark.

TO OPEN AT STATE

Vic Ince, master-of-ceremonies at the Texas Theatre, Houston, Texas, opens at the State, Los Angeles, in four weeks. Bert Hollowell goes to the Colorado Theatre, Pasadena.

Hedda Hopper has been signed on a new long-term contract by M-G-M.

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Bill Schoeder
Gill Scott Jimmy Wood
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PALEY'S REPORTS TELEVISION FORECAST

(Continued from Page 10)

"It is of course too soon to give you a very certain forecast of this year's business, but I am able to tell you that we already have closed some big new contracts, have got in some very important renewals and have renewed our many prospects a few which we hope to close within the next two weeks and which will give us the of a bigger year than last year. You will be glad to hear that only yesterday Old Gold came back. We just signed a contract for them for nearly every station in the entire chain, starting January 27, for two broadcasts a week for fifty-two weeks. This represents business for the year of \$567,704.

"Our other important clients or clients who have contracted for increased billing include:

- "Automatic Electric Washer Co., net billing \$55,200.
- "Eastman Kodak Company, 3-year contract, net billing \$159,434 per year.
- "Coca-Cola-Palme Motors Corp., 3-year contract, net billing \$125,190 per year.
- "Famous Glass & Co., net billing \$26,153.70.
- "National Biscuit Co., net billing \$64,718.
- "The Barbasol Co., net billing \$130,156.
- "Quaker Malt Co., net billing \$122,356.
- "Fleischmann Yeast, net billing \$156,758.66.

"Renewals also have come in encouragingly.

"And now let me report to you the other lines of our development in 1930 and the more important aspects of our 1931 plans and prospects. To begin with, we have grown in the past year from a chain of 38 stations to a network covering the United States and Canada of 76 stations—the largest single broadcasting network in the world.

"As for synchronization, another of the major problems of broadcasting of the future, I am not in position to speak quite so definitely. In a quiet way we have carried on some preliminary experiments which have taught us some useful things, but we are far from the achievement of a definite plan. To begin with, this work cannot be carried on altogether independently because what can be done depends to a considerable degree on the Federal Radio Commission and the general plan of procedure. We are adopting and we are keeping in close touch with every development and expect before the end of this year to have a pretty well prepared plan. Just recently we have detached our chief engineer from all other work and with a staff of assistants, will devote himself for some time to come wholly to the development of a synchronization plan. We do not yet know whether we shall launch this as a complete entity or whether we shall build it up bit by bit, but right now we think it probable that we shall be doing some actual broadcasting to the radio audience within a few months.

Big Growth

"To return momentarily to the upbuilding of the broadcasting chain itself, I have already told you that we grew in the past year from 38 to 76 stations. In addition to this we have acquired either outright or complete ownership of certain key stations where we felt it strategically wise to be in command. In addition to our ownership of WABC, we have either bought outright or have obtained substantial interest in the following important stations: WBBM, our Chicago station; KMOX at St. Louis, which since July has been

on the air using 50,000 watts power; WPT at Charlotte, N. C., and WCCO at Minneapolis. Through an important leasehold we have complete control of station WFG at Atlantic City.

"I do not believe that 76 stations will tell the full story of 1931. Almost undoubtedly we shall add others, but even more important, we expect that we shall expect to take the air with our new key transmitter at Wayne, N. J. The operation of Station WABC at 50,000 watts, the maximum power thus far allowed by the Federal Radio Commission, from this favorable new location is going to give us a powerful new sales weapon. Our advertisers and their agents have been eager to see this strengthening of our coverage, and I am particularly glad to tell you that after many long and vexatious delays and difficulties we actually have begun to build at Wayne.

Publicity Splash

Going into detail, another man said that not long ago stations and sponsors working on the idea of names making money. Money was spent, publicity singers were overworked, and broadcasts got broadcast, and the result was that the Great American Public did what it can be depended upon to do—the unexpected.

"They decided that most of the big stage and screen b. o. draws had no dial-appeal, so the glamorous guys they paid good money to see and hear in the flickers were coolly tuned out of their drawing rooms in favor of some nobody from the two (two)-a-day. Somebody to whose sweet pipes, moanin' sax, vaude patter on jazz bands and the Gods of the Mike were kind. And all this without the G. A. P. even knowing if these potential big shots had wavy hair and soulful eyes, or bow legs.

Reversed Principle

Powers behind broadcasting broadcasts faced these odd circumstances, tossed away their "sure fire" theories and began to work on the reverse principle.

Recognizing that the magic acclam of public favor had touched some of the pluggers to whom they were "giving a chance," they began to develop these uniquely favored few. But this time the job was a cinch. All they had to do was to get a lucky sponsor and run a little line in the radio bog for the fantastic listeners-in (and that includes practically everyone in these United States) cry "Yes, yes!" in breathless anticipation, and listen like everything to these ideal choices.

Whereupon one may surmise the fans all proceeded to rush out in a body, buying toilet paste, coffee, yeast, cold and refreshing drinks, cigarettes, popcorn, chewing gum and bread in staunch support of their beloved stars of the ether.

Good Pickers

These are the "people's choice." With a piece of drawing-room furniture that has supplanted the phonograph the people have

Things To Which

I Object

Exploitation Critics
By TED PRICE

When the conventional carpers run up against a series of pictures that reject pecksniffian criticism and they can no longer under cover snipe at executive stupidity or the deplorable state of art in the cinema they level their mud slings at exploitation. And of all the asinine literary caterwauling that appears under the guise of criticism this business of taking rabid pictures at exploitation is about the silliest and cheapest in the book. This statement of course must be qualified. To be explained satisfactorily—keeping in mind the understanding of the average fan-flicker—will necessitate opening the first reader, the primer of exploitation.

The first lesson in the primer of picture salesmanship informs us that the producer has sunk a lot of money, thousands of hard dollars, into a picture not only for the purpose of getting the original dollars out of it but a little profit, besides. Lesson two explains that the public-looter to return those dollars—is so absorbed in competitive problems, obsessions, passions and hobbies that nothing less than a body sock right at the heart of the matter would arouse his exploitation that are basically and universally human interest is so much box office or, in longer words, legitimate theatre, etc., etc., clamoring for those dollars it takes a stamp of a sensational character in exploitation to pull these dollars over to the box office of the picture theatre.

Lesson number three advises us that three kinds of exploitation are available to the picture salesman and that overexploitation rates three of them; that no matter how inferior the entertainment value of a picture it cannot be exploited too highly because pictures are constantly up against an increasing competition. Lesson four explains briefly that for the reasons given in lesson two the average human will not look twice at a 28-sheet unless it suggests sex, danger, or something to laugh at. The idea being that they get them to look twice in order to jolt the impulse to spend into action.

Lesson five cautions the producer and exhibitor keeping lesson three in mind that he had better give sex, danger and laughs in his billing all the color, punch and temperature they will carry.

Lesson six states briefly that

usurped the rights of casting directors, p. a.'s, personal reprs, producers and assistant pr. boys who may or may not be second cousins—infinitely removed, from said producers. They have made their own stars and favorites for themselves, with honors, salaries and prestige to rival the biggest stage and film personalities.

Thus Radio's Great American Public.

And the really choice morsel is this: They are darn good pickers.

IN STORY DEPARTMENT

Harry Cohn, vice president in charge of production for Columbia, has appointed Islin Auster to collaborate with him in the selection of stories for the coming season's line up. Auster for the past two years has been associated with the Paramount Long Island studio in the scenario department.

A new five-year contract has been signed with Warner Bros. by Joe E. Brown.

after the public has been lured to the box office and into the theatre and disappointed by the entertainment they paid for and did not get that the public goes forth as sore as so many boiled owls and swearing that they will never enter that theatre again. Then the lesson goes on to say that the public would sweat that way whether they were cleverly exploited into the theatre or went in there of their own free will. All of which abstracts nothing from the importance, the object and purpose of getting them in.

Thus we have been made aware of many logical and convincing reasons for high powered picture selling.

In conclusion the so-called fine art experts who are ever ready to take a job at picture exploitation have taken more from the art of exploitation than they have given to it; slyly endeavoring to imitate the strides that picture exploitation has made in public psychology. A parting thought engages me: I wonder if the critics of exploitation had considered the effect to an auctioneer overbidding the value of a roomful of furniture were they anxious to rid themselves of it.

EDDIE PEABODY IS HELD OVER; DRAWING BIG IN TWO SPOTS

NEW YORK, Feb. 5.—The Fox people have exercised an option for a second four weeks of Eddie Peabody's banjoing in Fox houses in and around New York.

The original agreement was for four weeks, with options, and the first of these has been exercised with prospects heavy that Eddie will stay with Fox interests for a much longer period; at least 24 weeks.

Peabody is getting a big play, with a very large light on top of the house and big banners hanging over the sidewalk. He is proving a tremendous draw and every show is a beg-off for him.

The banjo wizard is also playing at Rudy Vallee's Villa Vallee, where he is duplicating his popularity.

FOREIGN VERSION

The Marquis de la Falaise will produce a French version of "The dame Julie" for Radio Pictures. He is to have complete supervision of production, including story, cast and direction.

Fay Francis has been signed to a long term contract by Warner Bros.

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